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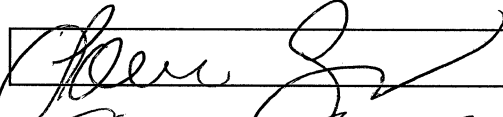

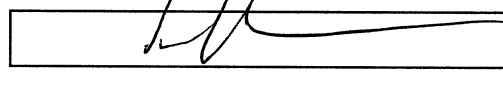
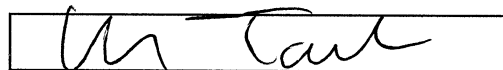
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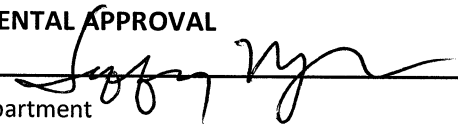
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THE JAZZ BASS PERFORMANCE CHARACTERISTICS OF JIMMY GARRISON
ON THE 1962 RECORDING *COLTRANE*

BY

MIKEL ALANN COMBS

SCHOLARLY ESSAY

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Jazz
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Doctoral Committee:

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ABSTRACT

Jimmy Garrison was a composer and jazz bassist known best for his contributions to John Coltrane's seminal quartet with Elvin Jones and McCoy Tyner. The collective innovation of this group overshadowed Garrison's significant expansion of jazz bass playing. Current discussions of jazz bass styles focus on soloing and bass line construction without accurately representing the historical narrative of jazz bass playing's evolution and development. This dearth of specificity concerning the linear advancement and progression has diminished our understanding of Garrison's pivotal role in modern jazz bass playing. By concentrating on a selected work, this essay seeks to explicate Jimmy Garrison's innovative and personal style while placing him in a central role in the development of jazz bass performance practice. This will be accomplished by examining musical choices Garrison made with the John Coltrane Quartet. This essay should also serve to foster future discussions and works about Jimmy Garrison's influence on jazz bass performance practice and add to jazz history a detailed and valid account of an important innovator of jazz bass performance practice.

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CHAPTER 1: PROJECT BACKGROUND

James Emory (Jimmy) Garrison was an American jazz double bassist born on March 3, 1934, in Miami, Florida and raised in Philadelphia, Pennsylvania. Before moving to New York in 1959 he worked with pianist Bobby Timmons and saxophonist Albert Heath. His Philadelphia jazz bass playing contemporaries at this time included Reggie Workman and Henry Grimes. After arriving in New York in the late 1950s he worked with “Elvin Jones, Curtis Fuller and Benny Golson, Tony Scott, Bill Evans, Lennie Tristano with Lee Konitz and Pete LaRoca, and Stan Getz.”¹ Best known for his tenure with John Coltrane’s famous quartet from 1961–1967 (working with Elvin Jones and McCoy Tyner), Jimmy Garrison has a wealth of recording and performance credits with other internationally recognized and heralded jazz luminaries including Archie Shepp, Ornette Coleman, and Pharoah Sanders and was also a composer who contributed compositions to many recordings.² His presence and participation in creating canonic recordings is well documented, but his contribution to jazz double bass playing is astonishingly neglected.

This will be the first in-depth study of Jimmy Garrison’s jazz bass performance practices. By concentrating on a narrow range, this essay seeks to clarify Jimmy Garrison’s personal style and unique performance practices by offering a coherent analysis of his performance approaches. This essay should also serve to foster future discussions and works about Jimmy Garrison’s contributions and influence and add to jazz studies a detailed account of an important figure in jazz bass performance.

¹ Barry Kernfeld, “Garrison, Jimmy,” *The New Grove Dictionary of Jazz*, 2nd ed.. *Grove Music Online. Oxford Music Online*, (Oxford University Press), accessed September 13, 2015, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J164400>.

² Chris Kelsey, “Artist Biography.” Accessed September 8, 2015, <http://www.allmusic.com/artist/jimmy-garrison-mn0000853359>.

His organic³ and supportive performance practices propelled and illuminated the artists he accompanied while he remained in the background. Garrison garnered attention supporting the biggest names in jazz during his career. He died in 1976 at the age of forty-two before he could capitalize on that experience and fully expound his personal contributions as a leader and important figure in jazz double bass playing. Add the collective innovation of the John Coltrane Quartet and one can understand how Garrison's individual contribution to jazz bass playing has been overshadowed by his aggregate associations and overlooked by scholars. Fortunately, the wealth of recordings in existence documenting his development and contributions as a jazz double bassist and composer number over one hundred and provide the materials necessary to conduct detailed studies of a luminary in jazz double bass playing.

The purpose of this essay is to examine the distinctive musical and performance practice choices that Jimmy Garrison made and will help to identify methods he employed on the selected work "Coltrane" while a member of the John Coltrane quartet. I have limited the scope of this essay to identifying general considerations of the musical, technical, and performance practices of Jimmy Garrison as a bassist during his tenure in the John Coltrane quartet with Elvin Jones and McCoy Tyner on the selected work "Coltrane." In what may be a twist of irony, being that his solos are decidedly identifiable and indicative to Garrison, omitted from this essay is a detailed examination of Jimmy Garrison's approach to bass solos. His long and often unaccompanied solos are also well documented on the aforementioned recordings and offer the listener an unfettered presentation of Garrison without the restraints of group interaction. One of the things that make Jimmy Garrison unique as a jazz bassist are his unaccompanied solos and

³ This term is explained in the General Material and Considerations section.

while that is beyond the scope of this essay those solos were unique for their harmonic elements, timbral variations, and compositional structures. They undoubtedly form an important aspect of his legacy and deserve a thorough examination apart from this essay. What will be examined are general considerations and group performance practices that will help define Jimmy Garrison's bass playing by pointing out their consistency and implementation throughout the selected work and repertoire therein. I have categorized the information into the following general considerations: sound production, rhythmic concept, rhythmic, harmonic, and harmonic/melodic characteristics and idiomatic devices, and accompaniment tendencies.

CHAPTER 2: GENERAL MATERIAL AND CONSIDERATIONS

After listening to and sorting the approximately 306 individual recorded tracks with Garrison, I came up with six very general working environments⁴: medium walking, medium ostinato, up, blues, ballad, and open/free.⁵ These environments address the general tempo and style/performance practices only. I then narrowed the track list to forty-two individual songs that offered multiple examples of the six working environments. From those forty-two choices, one album had all six: the 1962 Impulse! release, *Coltrane*. Each track on this recording represent one of the six categorized working environments with the exception that there is no truly free piece (as it is beyond the scope of this essay) but there is representative playing that foreshadows the Quartet's later explorations into more "free form" performance. Another noteworthy aspect is that this recording offers what I consider to be appropriate examples of the common working environments and performance practices on the majority of the other recordings on which Garrison is documented. The harmonic content of the recordings with Garrison from 1958–1960 was more bop and blues influenced. However, from 1961–1975 the harmonic content in Garrison's work shows a decided shift towards modal and free concepts, although after Coltrane's death in 1967 some of the harmonic content shifted back to what is reflective of Garrison's early recordings.

Garrison rose to prominence with this famous quartet and it is with them that he had the unique opportunity to develop specific performance practice approaches to jazz bass playing that supported the group effort. Further, this recording sits nicely in the middle of Garrison's career

⁴ I am referring to a general rhythmic, harmonic, and melodic aesthetic in jazz performance practices.

⁵ While there are many different manifestations of style content on the recordings these six appeared in an overwhelming majority.

after he has had time to develop his harmonic and rhythmic expansion and his role as a jazz bassist, and it documents the beginning of his tenure with the John Coltrane Quartet. This leaves room for future research into his performance practices to examine how he developed through his years with the John Coltrane Quartet and also to examine his involvement with the John Coltrane Quartet. For this essay I will concentrate solely on the seven songs on this recording. For my evaluation I have transcribed each bass line in its entirety and included them in the appendices for study and future scholarly reference. To examine the innovative environment of the John Coltrane quartet and Garrison's unique performance practices the quintessential characteristic of Garrison's sound and feel will be discussed first.

Sound

The immediately discernable characteristics of Jimmy Garrison were his sound/feel. These two qualities are inextricably linked to every musician and are especially used to describe bassists and other rhythm section players more so than other instruments because these are the two most important aspects of a jazz bassist's identity and success.

Garrison produced a large and resonant tone that formed a wide sound envelope and was colored by the warm, natural, woody character of his bass and gut strings.⁶ A wide sound envelope can be described as a more resonant and richer sound with a more pronounced transient attack and a lengthier decay of the pitches. Bassists (Butch Warren, Sam Jones, Bob Cranshaw, Ray Brown, et al.)⁷ who were also on recordings released around the time the selected work for this essay was released — 1962 — typically had modern basses with steel strings that could more

⁶ As opposed to steel strings, gut strings were made from the intestines of animals.

⁷ https://en.wikipedia.org/wiki/1962_in_jazz.

easily penetrate the sound of a quartet.⁸ This combination of modern basses and steel strings did not produce the warmth or wide sound envelope Garrison achieved. The main contributing factor to Garrison's sound was likely because of the instrument: a larger, older bass more typically suited for orchestral bass sections, where a less focused sound dispersion was more desirable, so as to blend with the other instruments in the section rather than produce a singularly identifiable sound source. Similarly, the same bass sound would work well for swing era big bands where the bass needed to be felt —for horn section cohesiveness— more than heard, and to produce notes with longer sustains and slower decays. Having a large sound also allows the performer to use that as part of the general aesthetic. This means one can play two or three sustained notes and fill as much space as playing twice as many notes, again due to the ability of the instrument to produce a sound that literally moves more air than what was favorable at this time for use in small jazz ensembles. This enabled his sound to fully occupy the metric durations he played, as opposed to a quick, punchy attack and quick decay. The round and diffuse nature of his tone also allowed the bass to inhabit a larger portion of the total sonic image produced by the group. Certainly, recording techniques and the use of natural reverberance of the recording studios added to the presence of the bass, but this quality is clearly a conscious decision and performance practice as Garrison's large sound is consistently present on all of the documented recordings.

More significantly is that when playing with the other members of the John Coltrane Quartet, a bassist would need to have a sound that could compete with the sizeable and commanding sonic presences of Elvin Jones, McCoy Tyner, and John Coltrane. A pointed and

⁸ Jeff Campbell, "Two Profiles in the Development of Jazz Bass Playing: A Study of Jimmy Blanton and Ron Carter." Doctoral Thesis, University of Rochester, 2002, p. 56.

immediately penetrating sound would not likely provide the acoustic foundation needed by the combined sound mass of the John Coltrane quartet. Garrison's sound was powerful and wide, not just from the instrument, but also because he was very physical when playing the bass. Finesse was not lacking, as the sophistication of his other characteristics will show. The powerful sound of the bass and the necessity to play with physical aggression crosses over into his rhythmic concept.

Rhythmic Concept

Jimmy Garrison's rhythmic concept and performance practice is inextricably linked to his collaboration with Elvin Jones in the John Coltrane Quartet. Both Jimmy Garrison⁹ and Elvin Jones¹⁰ developed their distinctive styles during their shared time in the John Coltrane Quartet. As Elvin Jones expanded and transformed jazz drumming and brought the drum set "into a greater musical prominence...[as to share the] dialogue with the horn(s) and other instruments"¹¹ Garrison also occupied the role of an independent voice¹² while still providing the rhythmic and harmonic support traditionally associated with jazz bass playing.¹³ This is not to say that Garrison was dependent on Elvin Jones, since the core of their rhythmic synchronization was a mutual adherence to a consistency of tempos and interpreting time as "organizing the quarter-

⁹<http://www.radioswissclassic.ch/de/musikdatenbank/musiker/135016fe963c2713bea6f76a4866fa2da15b2/biography?app=true>.

¹⁰ Barry Elmes, "Elvin Jones: Defining His Essential Contributions to Jazz." Master's Thesis, York University, 2005, p. 49.

¹¹ Elmes, p. 25.

¹² Paul Berliner, *Thinking in Jazz : The Infinite Art of Improvisation*. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press, 1994, p. 131.

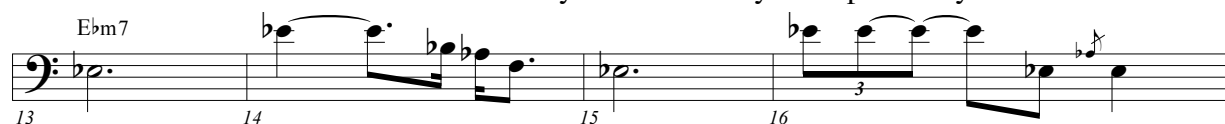
¹³ I'm referring here to the standard notion that jazz bassists provide a consistent rhythmic and fundamental harmonic accompaniment.

beat pulse into longer, more musical phrases” rather than a measure by measure subdivision of the quarter note.¹⁴ I have termed these longer, musical phrases time-phrase constructs.

The development of ideas to fill in these time-phrase constructs occurred in three main categories at “medium to bright tempos” while in the John Coltrane Quartet: blues, modal compositions, and standards.¹⁵

As was often the case, Coltrane would prefer a modal approach to playing standard repertoire unless playing ballads. The musical environment presented limited options on form constructions and harmonic elements. This provided Garrison and Jones the opportunity to create “more engaging”¹⁶ lines and phrases based on mutually developing concepts in the Quartet. My understanding of the organic feel generated by Jones and Garrison is a result of them both conceiving the time-phrase constructs as consistent frameworks where the internal rhythms (and subdivisions) of each phrase are malleable and can be stretched or condensed as is appropriate¹⁷ but always returning to the down beat or point of emphasis other than beat one with fierce consistency.

Below is a four-bar phrase from the introduction of *Out of This World* that illustrates this elasticity of rhythmic ideas before returning to the main pulse established and shared by Jones and Garrison. The rhythmic notation approximates the exact figures being played but easily characterizes the subtle variations of the rhythmic elasticity exemplified by Jones and Garrison.



Example 1 – Rhythmic elasticity. *Out of This World*.

¹⁴ Elmes, p. 27.

¹⁵ Elmes, p. 49.

¹⁶ Ibid.

¹⁷ Mainly concerning musical considerations.

This rhythmic variation and elasticity are as identifiable as Garrison's sound and function as clear indications of his presence on a recording. His ability to maintain an independent voice in the quartet relies fundamentally on his sound and rhythmic concepts and performance practice thereof.

CHAPTER 3: RHYTHMIC CHARACTERISTICS

Within Garrison's rhythmic concept and performance practice is the development of phrase constructs as previously discussed. Barry Elmes, a Canadian jazz drummer and scholar, states in his thesis that Elvin Jones "makes use of both three-beat and five-beat figures in phrase construction."¹⁸ He further states that Jones creates phrases by utilizing "an inventory of single-bar variations of the fundamental ride cymbal pattern."¹⁹ Garrison also uses a similar rhythmic concept when playing ostinatos. On *Tunji*, Garrison plays an initial four-bar phrase that immediately displays a reworking or development in the second and fourth measures as shown below.



Example 2 – Opening bass gesture with variations. *Tunji*.

The basic concept of developing rhythmic figures within phrase constructs is clearly demonstrated in measure two and measure four of the above example by the simple addition of beat two in the fourth measure. However, Garrison's model of rhythmic development is not exclusively additive although that element is present.

¹⁸ Elmes, p. 74.

¹⁹ Elmes, p. 79.

On the second page of the *Tunji* bass line transcription are several more instances of Garrison further implementing rhythmic permutations. This twelve-bar segment occurs at the second half of *Tunji*'s twenty-four-bar form during the saxophone solo.

The musical notation is presented in three staves. The first staff contains measures 45, 46, 47, and 48. The second staff contains measures 49, 50, 51, and 52. The third staff contains measures 53, 54, 55, and 56. A 'B 7sus' chord marking is placed above measure 45. The notation shows a repeating rhythmic pattern where every other measure is a different rhythmic statement, while the first measure is a fixed idea and the second measure is a single-bar variation.

Example 3 – Rhythmic permutations within a phrase construct. *Tunji* mm. 45-56.

With this example notice that every other measure is a different rhythmic statement yet adheres to the overall phrase construct where the first measure is a fixed idea and the second measure is a single-bar variation much like Elvin Jones's previously mentioned approach. This approach by Garrison continues through the piece and is presented in different configurations contingent upon the soloist's choice of harmonic support.

The harmonic elements of Garrison's playing will be discussed in another chapter of this essay. In contrast, however, and to show the intentions of the variations within phrase constructs, consider the following bass line transcription behind McCoy Tyner's first solo chorus on *Tunji*.

B7
Piano Solo

81 82 83 84

85 86 87 88 3

89 90 91 92

93 94 95 96 3

97 98 99 100

101 102 103 104

3

Example 4 – Integration of harmony and original modal phrase construct variations. *Tunji*.

More harmonic elements are introduced although Garrison's ostinato performance practice of phrase constructs remains. The original phrase construct variations remain but only when playing over the original B7sus tonality maintained throughout the saxophone solo. (The solo form length is the same for saxophone and piano with one main difference. The harmony for the saxophone solo remains B7sus throughout).

The piano solo is played over a harmonized twenty-four bar blues form. For clarity the first two measures in the above example are part of a separate motivic sequence. Suffice to say that the first two measures are very similar to the third and fourth measures.

In *Example 4* lines one, two, and four represent the same B7sus tonality that was heard in the saxophone solo. As a result of the introduction of more specific harmonic information during the piano solo the initial phrase construct is now interspersed among newer phrase constructs functioning more as structural indicators while Garrison switches into a more traditional, supportive role marked by a low E and settling into a simple, repetitive bass figure.

The rhythmic activity increases in the last line because the harmonic rhythm increases. There is a chord change on every bar of that section. I will discuss similar examples throughout the recording “Coltrane” in a later section as they are tied more closely to harmonic activity than the phrase construct variations currently being discussed.

Another prominent example of Garrison’s developing segments of phrase constructs appears in the song *Out of This World*. The tune lasts just over fourteen minutes and, with few exceptions, Garrison stays consistent with the initial four-bar pattern for the duration of the recording shown in *example 5*.



Example 5 – First four measures. *Out of This World*.

The following excerpt, *example 6*, occurs during the first melody statement. This segment occurs at one minute and thirteen seconds into the recording and Garrison has already developed the bass line from the initial statement shown in *example 5*. Notice especially the rhythmic

development in every fourth measure. This is another clear use of the single-bar variations previously mentioned.

A2 $E\flat m7$

73 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104

Example 6 – Phrase construct rhythmic variations. *Out of This World*.

I would posit further that working in larger phrase constructs also allows Garrison to extend his ideas over longer periods of improvisation or open²⁰ compositions.

Garrison's use of rhythm when playing ostinatos is more closely tied to his partnership with Elvin Jones than when walking. This is not to say that he is ever at times disconnected rhythmically from Jones. Rather, Garrison's approach to rhythm when playing ostinatos is an extension of his rhythmic connection with Elvin Jones and as a functional technique used to generate "more engaging"²¹ material in sparse harmonic or modal environments and to delineate structures of the form.

Example 7 shows how Garrison uses a return to his originally stated phrase construct in *Tunji* to delineate a return to the top of the twenty-four-bar form. This excerpt is the last four measures of *example 3*.



When this second *A* is signaled by Garrison in measure three hundred sixty-five, Coltrane also quotes the melody. Sixteen measures after that in measure three hundred eighty-one, the saxophone drops out.²³ It is at this point that Garrison repeats a four-bar phrase a total of four times, although, as is characteristic, some of the measures are variations of the first four. What is significant about this is that from the point that Coltrane stopped playing, the form was also abandoned. This sixteen-bar phrase from measures three hundred eighty-one to three hundred ninety-six functions as a holding pattern. When Tyner enters at measure three hundred ninety-seven with a single-note melodic gesture two things happen: the form resets and Garrison plays another strict (with the exception of one eighth note) pattern to communicate the beginning of the form.

In another example of what I characterize as a rhythmic figure much more than a pitch-based gesture, Garrison uses a rhythmic figure to signal an early return to the melody near the beginning and ending of *Inchworm*. Presented in *examples 8a* and *8b* is a twelve-measure portion approximately one and a half minutes into the song.

The musical notation for Example 8a consists of three staves of bass clef music, spanning measures 57 to 68. Above the staves, chord symbols are placed: F 7sus (measures 57-58), Eb 7sus (measures 58-59), F 7sus (measures 59-60), Eb 7sus (measures 60-61), F 7sus (measures 61-62), Eb 7sus (measures 62-63), F 7sus (measures 63-64), and Eb 7sus (measures 64-65). The first staff (measures 57-60) is annotated with 'Early Melodic Statement In Sax' above measure 59. The second staff (measures 61-64) continues the pattern. The third staff (measures 65-68) is annotated with '3 Xs Melody Statement' above measure 67, indicating a specific rhythmic figure. The notation includes various note values, rests, and accidentals, with a double bar line and repeat sign at the end of measure 68.

Example 8a – Indication of early melody statement. Bass line. *Inchworm*.

²³ A vernacular for when someone stops playing while the rest of the group continues.

Early Melodic Statement in Sax

Actual Melodic Statement in Sax

Example 8b – Indication of early melody statement. Sax. *Inchworm*.

It is clearly shown that when the actual melodic statement occurs Garrison returns to what is an identical statement to his opening vamp at the beginning of *Inchworm*.

As not to be dismissed as a mistake or lapse in group communication this exchange happens again as the saxophone jumps back into a melodic statement one hundred and sixty measures later in the song. During this exchange Garrison plays two gestures as shown in *example 9*. At the end of the song the final statement of the melody is then acknowledged by Garrison playing his original gesture.

Original Melody Gesture

Early Melody Gesture

Example 9 – Second early and actual melody statement gestures. *Inchworm*.

There are other occurrences of this characteristic use of rhythmic gestures to indicate sections that include repetition of a gesture perhaps to provide a point of repose within the tune where there is not one specifically written. These repetitive sections occur on this recording exclusively

on *Inchworm* and *Out of This World*. I view these as techniques to alter, extend, or adjust the form. More detailed accounts will be discussed in a later chapter.

An example related to the immediate discussion of the use of rhythmic gestures to indicate form elements is found in measures two hundred twenty-seven through two hundred thirty in *Inchworm*. Garrison plays a four-bar repeating figure for sixteen measures. *Example 10* illustrates this phrase.

Example 10 – Four-bar repeating phrase. *Inchworm*.

There are a few notes in the second half of this pattern that Garrison varies in some of the repetitions, as is characteristic, but the overall gesture remains fully intact. One rhythmic characteristic of Garrison's to note is that he also played off the beat at times (as opposed to on the beat or downbeat rhythmic emphasis) and this enhanced the rhythmic pulse with a bit more forward motion. His bass line on *Tunji* is predominantly off the beat. This off the beat playing contributes heavily to the song and it stands out among the other songs on the recording as rhythmically distinct because of Garrison's off the beat performance practice.

What follows is a twenty-four-bar section with increased dynamic intensity that Garrison shows with added chromaticism and rhythmic variation. After this section of elevated intensity Garrison introduces a new two-bar gesture in measures two hundred sixty-seven through two hundred eighty and repeats it seven times before the saxophone plays the final melody statement of the tune as discussed previously. *Example 11* shows this gesture.



Example 11 – Two-bar rhythmic gesture. *Inchworm*.

The types of rhythmic interactions mentioned above are more prevalent in songs that have an ostinato and/or repetitive rhythmic figure throughout the bass line, are not in the straight-ahead style, and have very little harmonic guidelines. When walking or otherwise playing in a straight-ahead fashion, Garrison typically employs rhythmic devices that simultaneously interact with other aspects of his style characteristics. Communication is shown more through harmonic and melodic devices. These instances operate closer to the edges of dynamic involvement²⁴ and are often coupled with rhythmic devices to communicate form elements and provide a contrast to Garrison's more usual supportive²⁵ role.

²⁴ Points of specific intensity or de-escalation.

²⁵ Providing a consistent rhythmic and harmonic foundation.

CHAPTER 4: CHARACTERISTICS OF STYLE-PITCH SELECTION

A bassist's first responsibility is to provide a strong rhythmic and harmonic foundation, both of which are hallmarks of Garrison's overall characteristics as a bassist. To provide some contrast to his usual supportive role Garrison employs various performance practice devices to provide added support harmonically, melodically, and rhythmically while continuing to support the group as a whole by marking form and keeping time. That is to say as melody, harmony and rhythm were being stretched by Coltrane and the group, Garrison often found that playing foundational bass was the best solution, anchoring the others, but inevitably he also had many moments where he did the opposite. Before examining the combinations of devices and performance practices, further discussion of individual characteristics is necessary.

As with rhythmic communication there is also harmonic and melodic communication. These last two connected Garrison's bass lines with Coltrane and Tyner, and so viewing the characteristics individually will answer the question of how Garrison responded to the unique approach to harmony and melody of both Coltrane and Tyner. Prominent harmonic devices used by Garrison were harmonic specificity and, inversely, harmonic vagueness. Similarly in use were idiomatic gestures²⁶, harmonic substitution, pedal point, chromaticism, quartal harmony, and modal mixture.

Harmonic Specificity and Harmonic Vagueness

On the selected recording there are examples that demonstrate Garrison's command of both harmonic specificity and harmonic vagueness and the territory in between. Harmonic specificity is a strong adherence to the prescribed harmony and his playing on *Soul Eyes*, *Out of This World*,

²⁶ Common phrases in jazz bass playing.

and *Tunji* display this but Garrison’s approach allows a duality of harmonic specificity and vagueness. Harmonic vagueness is a performance characteristic where Garrison outlines the basic “shape” of the chord without clearly defining the quality. Typically, he will concentrate on roots and fifths or roots, fifths, and sevenths when a dominant chord sound is prescribed for the song. He does this equally on modal songs or songs with multiple chord changes.

Soul Eyes is perhaps the most “inside” playing of all the songs on the album and shows Garrison playing phrases that are harmonically specific. At the same time, by keeping it foundational, he leaves room for Tyner and Coltrane to superimpose harmonic and melodic content by using chromatic approaches to fundamental chord tones such as the root and the fifth. Doing so consistently leads the listener more to the fundamental chord tones than to the chromatic passing tones and give the overall impression of either a suspended chord or a strong sense of the root note. In a sense, Garrison plays multipurpose lines to support the given harmony and leave room for Coltrane and Tyner to freely apply their harmonic concepts.

Consider the first eight measures of *Soul Eyes* as shown in *example 12*.

A Cm7 G7(b9) Cm7 F7(#11)

Fm7 Bb7alt Gm7(b5) C7(b9)

Example 12 – Harmonic Vagueness. *Soul Eyes*.

The standard harmony over this section is notated above each corresponding measure. Each of the measures emphasize roots or roots and fifths. Otherwise there is no real expression of chord quality on Garrison’s part. I would argue that the sixteenth notes and eighth note triplets are mostly three-note cells functioning as chromatic approaches more than harmonic specificity

due to all of them being placed on weak beats. Moreover, these chromatic gestures provide a rhythmic element in the context of phrase construct variations and their placement is more consistent with other end-of-phrase-variation examples previously discussed.

Garrison however displays both harmonic specificity and harmonic vagueness on *Out of This World* and *Tunji*.

Out of This World begins harmonically vague but develops the full quality of E-flat minor 7 over the course of the recording. Consider this opening figure as shown in *example 13*.



Example 13 – Four-note harmonic statement. *Out of This World*.

Specifically, Garrison plays only four notes: E-flat, B-flat, A-flat, and F. The only discernable quality from those notes while viewing E-flat as the root is an E-flat sus (add 2).²⁷ McCoy Tyner's first chord as he enters is a G-flat major triad. In relation to E-flat as the root those notes are the minor third, fifth, and minor seventh degrees of an E-flat minor 7 chord. Tyner's second chord is a quartal²⁸ voicing of B-flat, E-flat, and A-flat. In relation to E-flat as the root those notes are the fifth, root, and fourth. Another angle is that those notes represent a B-flat minor pentatonic scale which is a common and convincing choice for expressing the E-flat suspended sound, lending to more harmonic vagueness. Tyner then alternates these chords as his opening gesture and the harmonic result with Garrison's bass line is a rapid oscillation between E-flat minor 7 and E-flat sus; a perfect juxtaposition of harmonic specificity and vagueness.²⁹

²⁷ An E-flat sus (add2) includes the root, fourth, and second. The presence of the fifth does not alter the harmonic quality.

²⁸ Chords constructed using fourths as opposed to the more common tertian harmony which builds chords using thirds.

²⁹ Vagueness in this context means no easily discerned minor or major quality.

As Tyner initially states the minor seventh quality, Garrison's first harmonically specific statement comes three measures before the first melodic statement shown in *example 14*.



Example 14 – First harmonic specificity. *Out of This World*.

In the second measure of the above example is a full and clear statement of E-flat minor 7 with the root and then, simultaneously played, the minor third and the minor seventh. The next time Garrison plays a D-flat is in measure eighty-eight. After this measure Garrison regularly uses D-flat in his accompaniment. The next occurrence of a G-flat is roughly three minutes and forty seconds into the song and is infrequently played by Garrison over the course of the recording. The majority of Garrison's bass line is a relentless reworking of E-flat, F, A-flat, B-flat, and D-flat. Incidentally, even though a D-flat 6/9³⁰ chord could be constructed with those notes, Garrison not once implies that harmony.

For the majority of the tune Garrison remains harmonically vague with his bass line in *Out of This World*. As shown above he does outline the basic harmonic scheme of the tune, E-flat minor 7. But, because he does so infrequently, it adds to the harmonic vagueness but also promotes a simultaneous interaction with harmonic specificity and harmonic vagueness.

Tunji, however, offers a more distinguishable comparison between harmonic specificity and harmonic vagueness. An example from *Tunji* has already been presented in *example 4* when discussing how rhythmic phrase constructions were interspersed among added harmonic elements. Aside from being a clear example of Garrison's use of rhythmic gestures *example 4* is also a clear example of Garrison's use of harmonic specificity and harmonic vagueness.

³⁰ A 6/9 chord is spelled root, third, major sixth, ninth.

Near the end of the song and within the same twenty-four-bar form and under the same harmonic conditions Garrison plays a solo that could easily be described as simplistic because of his sparse use of linear and vertical melodicism. However, his shifts between harmonic specificity and harmonic vagueness are clearly delineated and are excellent demonstrations of this characteristic of Garrison's harmonic approach. This is shown in *example 15*.

As with Garrison's accompaniment during the piano solo, the lines with B7 as the harmony remain fairly close to the bass ostinato established at the beginning of the song. There continue to be permutations within phrase constructs and during this passage they appear to be extensions or further developments of the characteristic rhythmic and harmonic gestures Garrison used in *example 4*.

The third line in the example develops similarly to the first two lines where every other measure offers a chance to play a different permutation. Although Garrison does not do this in the first two lines, he increasingly builds rhythmic tension as the harmonic rhythm increases and his harmonic specificity increases as well. By the end of the passage Garrison outlines the major triad over the E7, A7, and C7. In fact, he defines a quality, major, only five times in the entire song and all instances occur in passages with increased harmonic rhythm.³¹ This relationship between rhythm and harmony is quintessential to understanding Garrison's characteristic applications of rhythm during non-swing modal or sparse harmonic situations as it is through rhythm that Garrison communicates when harmonic content is minimal.

³¹ Measures 104, 122, 148, 150, 152.

B7
Bass & Drums

129 130 131 132 3

133 134 135 136 3

E7

137 138 139 140

B7

141 142 143 144 3

F#7 E7

145 146 3 147 148

B7 A7 G7/D C7

149 150 3 151 3 152 3

Example 15 – Shifts between harmonic specificity and harmonic vagueness. *Tunji*.

When walking or when playing in a straight-ahead style Garrison's predominant rhythm is a quarter note pulse. This is not to imply that Garrison is somehow limited by his use of quarter notes. To the contrary, he employs more characteristic harmonic devices in these situations. He also uses idiomatic rhythmic devices in walking bass lines. These devices can fall under a more harmonically vague definition as their main function is structural as they often appear at the beginning or end of structurally relevant parts of the form.

Example 16 shows Garrison using a triplet drop and an eight-note anticipation of proceeding beats in *Big Nick* and appears in the first two measures of the piano solo.



Example 16 – Idiomatic rhythmic devices in walking line. *Big Nick*.

Example 17, is from Garrison's bass line in *Miles Mode* and contains the same gesture albeit with alterations to fit the circumstance. The circumstance in this example is the two measures preceding another piano solo, measures one hundred sixty-seven and one hundred sixty-eight.



Example 17 – Idiomatic rhythmic devices in walking line. *Miles Mode*.

A strong example of Garrison's use of various idiomatic devices to communicate parts of the form appears in *Soul Eyes*. While this occurrence does not have a triplet drop it does have a walkdown from the five to the one.³² The basic outline of that device in the key of C minor is G, F, E-flat, D, C.³³ These examples can perhaps be viewed as idiomatic device cells and Garrison adapts them to the performance environment. Below are the three different uses of this device, examples 18a-c.

Ex. 18a

18b

18c– Idiomatic device. *Soul Eyes*.

³² This stepwise motion from the five to the one is evident in the majority of recorded basslines in the canon of jazz.

³³ Example 18a contains an E natural but it is clear he is varying the ends of all three examples and they all resolve to a C minor tonality.

The last half of each measure contains the walk down with a few variations. In the first example the walk down is G, F, E, D, C.³⁴ The walk down in the second example is G, F, E-flat, D, C and, in a minor key, represents the most common form.³⁵ The third walk down example is G, F, E-flat, D-flat, C. The characteristic of Garrison's rhythmic approach to variations within phrase constructs applies equally in these three examples. These examples are a condensed form of the typical multi-bar phrases discussed before where the last measure was a single bar variation. In *examples 18a, 18b, and 18c* the last beat of the measure is the point of variation.

Garrison's characteristic devices are commonly combined with one or more other characteristic devices. They are also embedded within his walking lines and ostinatos although they are used more when Garrison is walking.

Up 'Gainst The Wall is a twelve-bar blues and contains the strongest instance of Garrison's use of idiomatic phrases. In this song he plays the phrases consistently at the end of each twelve-bar section except for one. Consistent with the established characteristic of developing permutations within phrase constructs, Garrison again uses the last two bars of the blues form to develop this idiomatic phrase while simultaneously employing it as a form indicator.³⁶ The idiomatic phrase itself is commonly used in jazz performance to signal the end of a song and is specifically associated with the jazz standard *Take The A Train* by Billy Strayhorn. *Example 19* shows the original phrase in C major.



Example 19 – Idiomatic jazz ending phrase.

³⁴ The following downbeat after all these examples is C.

³⁵ Perhaps this could be more commonly substantiated as a melodic gesture it nonetheless is a basic V-i commonly used descending cadential pattern.

³⁶ With this gesture Garrison is signaling a return to the beginning of the twelve-bar cycle.

Presented below are all the idiomatic gestures Garrison uses in the last two bars of *Up 'Gainst The Wall* as exercises 20 a-k.

The first example, *20a*, may not immediately show its similarity to the original idiomatic gesture shown in *example 19*, but one of the key components, the minor sixth drop from the root to the major third is present on beat three of the example's second measure. A fascinating aspect to these two measure phrase constructs with variations is the symmetry of their organization over the eleven total choruses of the tune. Garrison basically plays the first three iterations of the phrase where the most dramatic interval is a descending minor sixth. He then plays the next two phrases with some alterations to that intervallic leap. *Example 20d* is a common descending cadential phrase closely related to the original gesture. The alteration of the descending minor sixth is the stepwise motion to the tri-tone substitution where G-flat takes the place of C. The fifth example, *20e*, simply displaces the octave of the first note therefore eliminating the minor sixth fall. Thus far the organization of the phrase variations could be represented as AAABC.

The sixth variation, *20f*, sits in the center of the eleven choruses and is an application of quartal harmony characteristic of Garrison and will be discussed in a following chapter. The next three examples are all of the descending minor sixth variation. The last two, *examples 20j* and *20k*, are also alterations of the original gesture. *20j* has the same octave displacement as *20e* with some chromaticism, another characteristic device of Garrison's also to be discussed in a following section. The last example, *20k*, has the same tri-tone substitution alteration as *example 20d* with one final difference from all the examples. *Example 20k* not only changes the descending minor sixth but has strategically placed dramatic drop of a minor seventh to finish the tune. As a whole the organization of these eleven variations can be characterized as AAABCDAAABE.



Example 20a – *Up ‘Gainst The Wall.*



Example 20b – *Up ‘Gainst The Wall.*



Example 20c – *Up ‘Gainst The Wall.*



Example 20d – *Up ‘Gainst The Wall.*



Example 20e – *Up ‘Gainst The Wall.*



Example 20f – *Up ‘Gainst The Wall.*



Example 20g – *Up ‘Gainst The Wall.*



Example 20h – *Up ‘Gainst The Wall.*



Example 20i – *Up ‘Gainst The Wall*.



Example 20j – *Up ‘Gainst The Wall*.



Example 20k – *Up ‘Gainst The Wall*.

Specific harmonic devices used by Garrison in the preceding examples are tri-tone substitution (20d and 20k), chromaticism (20j), and quartal harmonic gestures (20f). Other harmonic devices he uses to be discussed are chord substitution, modal mixture, and pedal point.

Unlike the number of double stop³⁷ perfect fourths often heard and seen above, the quartal harmonic gesture shown in *example 20f* is linear. In other instances, Garrison expresses a quartal harmonic concept vertically by playing simultaneous pitches a fourth apart. His use of quartal harmony may express a harmonic connection with Tyner and Coltrane in the same way that rhythmic variations within phrase constructs expresses a rhythmic connection with Jones.

Another use of a linear quartal harmony gesture by Garrison occurs in *Big Nick*. In *Example 21* the quartal gesture begins on beat three of measure forty-eight (shown below) and continues until the downbeat anticipation of measure fifty-two. A difference to note with *example 21* is that the phrase ascends where the phrase in *example 20f* descends. Since both occur at the end of phrases within the form of their respective tunes Garrison does not appear to show a preference

³⁷ On stringed instruments this means playing two or more notes simultaneously.

of ascending or descending quartal harmonic gestures at structural points.³⁸ They are similar in that both examples, 20*f* and 21, follow a scalar pattern played in fourths.

Example 21 – Quartal harmonic gesture within a phrase. *Big Nick*.

The next example may be indicative of a modular or formulaic concept when Garrison plays quartal harmonic gestures. Notice in *example 22* the same six notes are shifted ahead by one quarter note. Also notice that the two notes preceding and the three notes proceeding each phrase are the same. This certainly indicates the use of a melodic cell and is also a variation within a phrase construct.

Example 22 – Quartal harmonic gesture within a phrase. *Miles Mode*.

³⁸ *Example 20f* occurs in the last two bars of a twelve-bar blues form and *Example 21* occurs in the last two measures of an eight-bar solo form.

The following examples show the variety of ways Garrison uses quartal harmonic gestures as double stops.

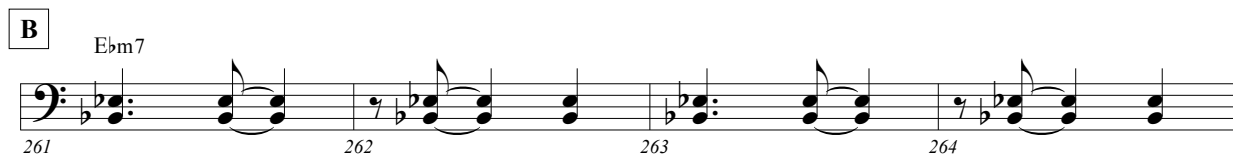


Example 23 – Double stop quartal harmonic gesture. *Up ‘Gainst The Wall*.

Above in *example 23* Garrison momentarily plays a vertical quartal harmonic gesture. This is the only time on the selected recording that he plays double stop fourths in the context of a walking bass line and in this particular example his placement and use of this device is more likely associated with dynamic and harmonic intensity as opposed to delineating the form or a closing gesture of a phrase.

Characteristically, Garrison’s use of double stop fourths more often occur in straight eighth feel songs when he is playing more of an ostinato-type bass line. A clear demonstration of that is the opening bass line to *Tunji* as shown in *examples 2 and 3*. More directed placements of vertical expressions of quartal harmony occur in *Out of This World*.

In the bass transcription the bridge of the saxophone solo starts on measure two hundred sixty-one. It is here that Garrison plays the gesture shown in *example 24*.

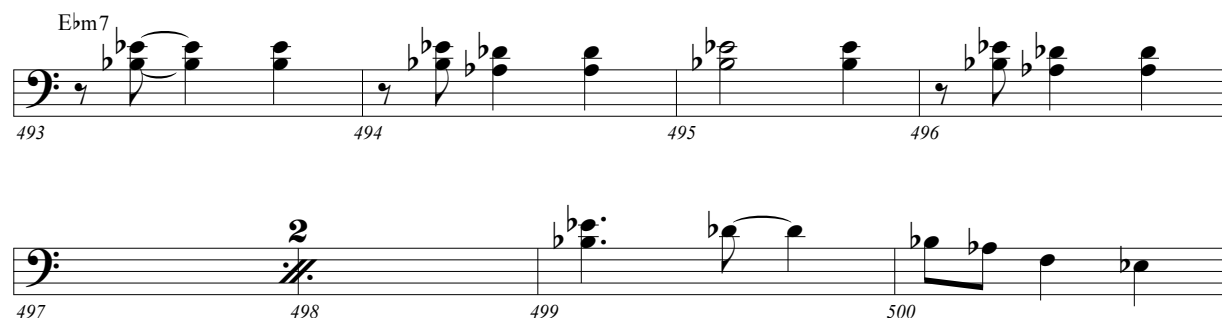


Example 24 – Quartal harmonic gesture at bridge. *Out of This World*.

As discussed previously, Garrison employs various characteristic devices to identify elements of the form. In the above example he uses a quartal harmonic gesture to mark the bridge of *Out of This World* during the saxophone solo. Also, as it is an ostinato-type figure it can also function as a short pedal point. This connects the gesture in *example 24* directly to the

actual pedal Garrison plays on the bridge of *Out of This World* during the melodic statements at the beginning and end of the song.³⁹

A related example also occurs in *Out of This World*. *Example 25* is during the piano solo and occurs in the last eight measures of the bridge, signaling the final A section.



Example 25 – Quartal harmonic gesture within a phrase. *Out of This World*.

This relates to *example 24* as it also is placed in a structurally strategic part of the form. Both of these examples also show that Garrison's use of double stop fourths is not exclusive to his accompaniment of either Coltrane or Tyner.

A final example showing a purely harmonic application of the characteristic quartal gesture occurs in the rubato codetta of *Out of This World*. Before looking at that it is important to reiterate that Garrison explicitly uses quartal gestures in every song on the selected recording. Some of the most prominent have been discussed to show his variety of applications. *Out of This World* is just over fourteen minutes and it stands to reason that there would be more instances of certain devices because of the duration and style hence the seemingly favored use of examples from this song.

³⁹ Incidentally, Garrison uses the same repetition of the note *A* used to denote the bridge of the melodic statements during a solo interlude between the piano solo and the final melodic statement.

Example 26 shows a unique use of a quartal device. It can be viewed as a combination of the two types of quartal gestures Garrison uses, linear and vertical, as it has single notes followed by double stops. In essence it is a summation of that particular device. The quartal gesture shown in *example 26* is also a summation of sorts of the harmonic character of *Out of This World*. The first measure of the example shows the E-flat minor 7 tonality of the A sections and the last measure, when viewed enharmonically, show the A major tonality of the bridge.



Example 26 – Quartal harmonic closing gesture. *Out of This World*.

Mentioned earlier was Garrison's use of pedals or pedal tones. The *New Harvard Dictionary of Music* defines pedal point as "a sustained note in the lower register, occurring under changing harmonies in the upper parts."⁴⁰ Ostinatos played by Garrison maintain a consistency underneath changing harmonies in the saxophone and piano. It is therefore reasonable to view these as related to pedal point. *Examples 10* and *11* can also represent this interpretation of pedal points of sorts. Commonly, the ostinato-style tunes lend themselves to the description of a sustained lower register with a harmonically changing upper register relationship and, by definition, are an expression of pedal point.

⁴⁰ Don Michael Randel, *The New Harvard Dictionary of Music*. 2nd ed. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986, p. 617.

CHAPTER 5: HARMONIC/MELODIC CHARACTERISTICS

The remaining harmonic choices that are characteristic of Garrison, harmonic substitution, chromaticism, and modal mixture may also work as melodic characteristics. That is to say that phrases or gestures exhibiting these characteristics often depart from Garrison's characteristic bass lines that are harmonically vague by design. Their sparse use also gives more emphasis because the listener does not get accustomed to hearing them and their implementation is easily noticed.

Garrison's most used harmonic substitution is the tri-tone substitution. He uses this technique in *Big Nick*, *Inchworm*, *Soul Eyes*, and *Up 'Gainst The Wall*. The following four examples show how Garrison uses the tri-tone substitution. Although the substitutions are not strict in that the third and seventh are interchangeable with roots a tri-tone apart, the characteristic of Garrison's duality of harmonic specificity and vagueness play a role in his specific note choices.

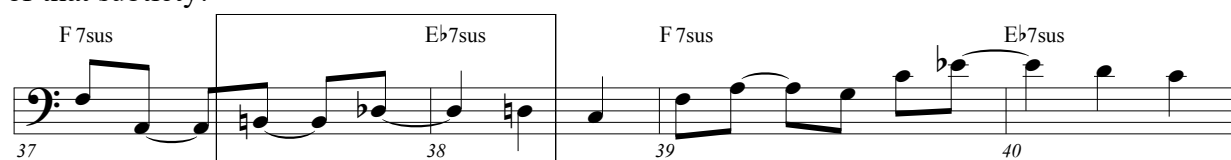
The image displays musical notation for Example 27, illustrating tri-tone substitution in the piece 'Big Nick'. It consists of two staves of music. The first staff shows measures 33 to 36. Measures 33 and 34 are labeled with chords G and E7. Measure 35 is labeled with Am7 and D7. Measure 36 is labeled with G, E7, Am7, and D7. The second staff shows measures 37 to 40. Measures 37 and 38 are labeled with G, E7, Am7, and D7. Measure 39 is labeled with G, B°, C7, and C#°. Measure 40 is labeled with G, B°, C7, and C#°. The notation includes various note values and accidentals, with some notes marked with an 'x' to indicate specific substitutions.

Example 27 – Tri-Tone substitution. *Big Nick*.

The four indicated measures in *example 27* are the first four measures of an eight-bar solo form. The second indicated measure of the example is the tri-tone substitution. It is replacing a D7. As is characteristic of Garrison he does not necessarily spell out the entire chord but the intent and gesture express just enough of the substitution to be effective. In that same measure McCoy Tyner plays an A-flat 7 followed by an A-flat 7sus. The notes Garrison plays in the

second measure can also be viewed as an A-flat minor and as having a pentatonic sound. Either way the harmonic gesture is what is ultimately heard and further supports Garrison's performance characteristic of blending harmonic specificity and harmonic vagueness.

The tri-tone substitution in *Inchworm* is less obvious. One of the things that kept Garrison from getting in the way of the people he supported was his ability to slip in sophisticated harmonic and rhythmic ideas without drawing attention to himself. *Example 28* is characteristic of that subtlety.



Example 28 – Tri-Tone substitution. *Inchworm*.

Here Garrison substitutes a B minor tonality over an F major tonality. This substitution also does not fully realize the B minor sound but is again characteristic of Garrison and his ability to subtly imply a harmonic substitution or superimposition. This gesture could also be seen as a whole tone embellishment of the F major tonality and in fact appears four times in *Inchworm*. In Garrison's performance characteristic of mixing harmonic specificity and harmonic vagueness there is room for harmonic analysis but this gesture, I believe, is meant to be harmonically vague.

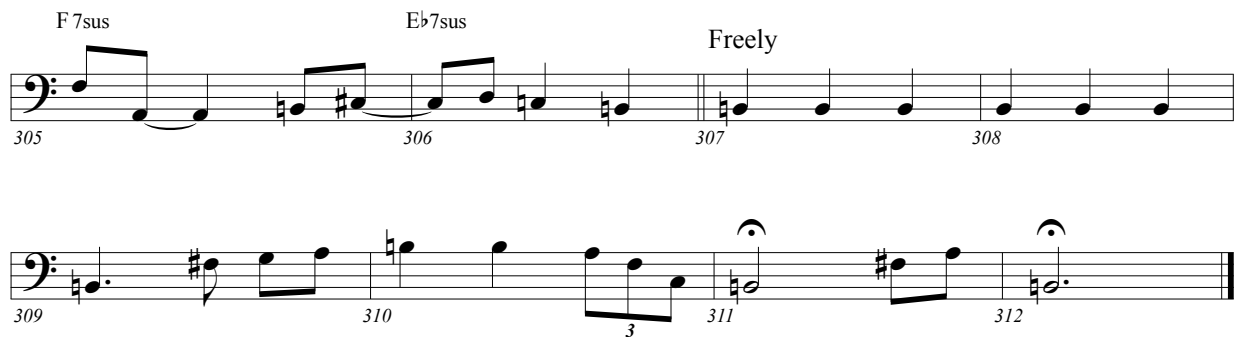
In *example 29*, also from *Inchworm* he uses the tri-tone substitution, this time B Locrian⁴¹, to acknowledge Coltrane's quote of the melody. This is the same section that led into the early melody statement and Garrison's reaction to that as shown in *example 9*.

⁴¹ Considering that the listener has heard the root *F* at the beginning of the measure and throughout the tune, a Locrian gesture is more likely to stand up under scrutiny. Further, because of the rhythmic division of the example, the *B* is played at the beginning of a gesture that resolves back to *F*. Certainly, another viewpoint could be that of a chromatic leading tone but the placement and use of it by Garrison gives weight to closer analysis.



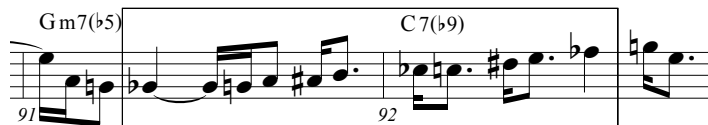
Example 29 – Tri-Tone substitution. *Inchworm*.

Finally, the last characteristic gesture in *Inchworm* is a combination of *examples 28 and 29*. Here in *example 30*, Garrison plays both C-sharp and C-natural giving a polymodal synopsis of his tri-tone gesture. It also is not insignificant that in the last six measures of the recording Garrison plays mixture of B minor and B Locrian tonalities.



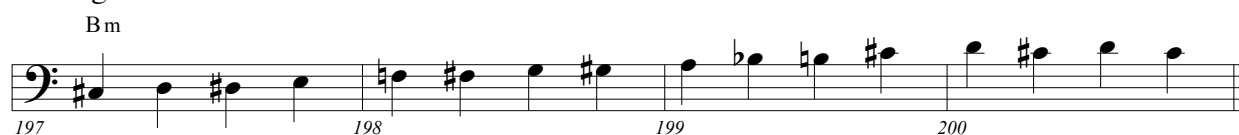
Example 30 – Tri-tone substitution synopsis. *Inchworm*.

Chromaticism is another characteristic device Garrison uses to add melodic and harmonic emphasis to his accompaniments. Garrison will use chromaticism within the context of walking thereby giving the phrase a more melodic function. *Example 31* is from *Soul Eyes* and shows an ascending chromatic line six measures from the end. In an otherwise diatonic and inside performance, Garrison's use of chromaticism particularly near the end of the tune is somewhat out of character with the rest of the line but not overstated demonstrating his typical approach of his subtle use of characteristic devices.



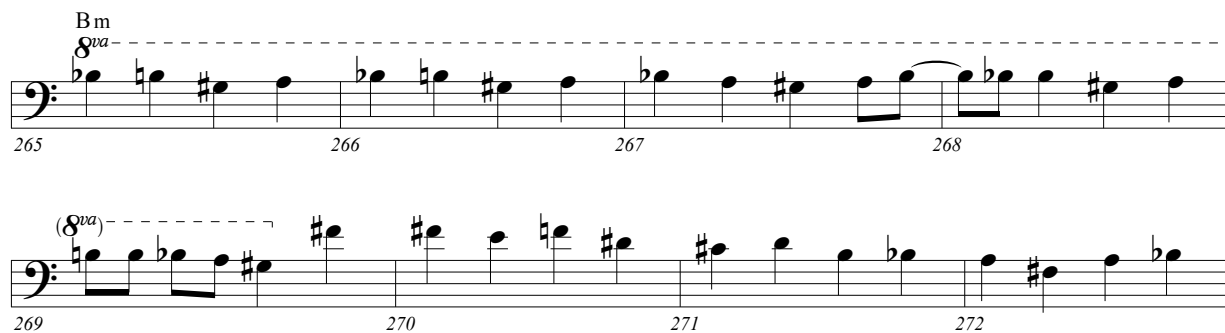
Example 31 – Chromaticism. *Soul Eyes*.

In particular, modal style songs tend to have more pronounced chromatic passages than tunes with more prescribed harmonic content. In songs where a recurring harmonic pattern exists, or one that has changes⁴², chromaticism serves more of a traditional role as passing tones between strong harmonic tones within the bass line construct. Nonetheless, instances of chromaticism can be found in all the songs on the selected recording. The four-bar example below, *example 32*, shows how Garrison incorporates chromatic passages into his characteristically diatonic walking lines in modal contexts.⁴³



Example 32 – Chromatic passage in modal walking line. *Miles Mode*.

Miles Mode contains characteristic examples of Garrison playing chromatic passages in the upper register. *Example 33* shows one of three upper register chromatic passages. This particular example occurs during the piano solo and begins at measure two hundred sixty-five.



Example 33 – Upper register chromaticism. *Miles Mode*.

Other uses of upper register chromatic passages can be found in *Big Nick*, *Inchworm*, and, as mentioned, the other two upper register passages in *Miles Mode*.

⁴² Vernacular for multiple chords within a song.

⁴³ *Miles Mode* is a modal tune in a B minor tonality.

Modal mixture is another characteristic device used by Garrison and, although applied less than his other characteristic devices, is no less distinct. Circumstances where Garrison uses modal mixture are as a harmonic generalization of a phrase or to indicate a harmonic superimposition.

In *Up 'Gainst The Wall* Garrison uses some scalar fragments with added chromaticism to express the I chord and the IV chord in a twelve-bar blues progression. In this case they are A-flat seventh and D-flat seventh respectively. These two scalar fragments are used consecutively beginning in measure twenty-six. *Example 34* shows this excerpt.

Example 34 – Scalar Fragments. *Up 'Gainst The Wall*.

While the fragments are not presented in their complete scalar form, it can be deduced from their placement within the form of the song what scale Garrison may be considering. The first scale fragment occurs where the IV chord first occurs in the second measure of the example. As the scale descends it also outlines the harmonic change to the I chord in the third measure of the example. The E-natural at the end of the third measure is a chromatic passing tone unaffiliated (a chromatic addition) with the scale being used.

In measures five and six of *example 34* is the second scale fragment. It can be argued that this may be a section of the B-flat Melodic Minor scale⁴⁴ but the use of that scale or its modes is

⁴⁴ This is an Ionian scale with the third degree lowered by one half step.

not apparent throughout the transcription of this particular bass line. This example is relevant in that it combines several performance characteristics used by Garrison: harmonic specificity and harmonic vagueness, modal mixture.

Harmonic specificity and vagueness is achieved by avoiding roots on the downbeats of chord changes along with avoiding strong harmonic indicators. In this example Garrison avoids playing the dominant seventh chord tone on the IV chord which is a dominant seventh chord. He instead plays a major seventh chord tone. Measure thirty in the example shows Garrison playing a C natural as opposed to a C-flat over a D-flat dominant seventh chord. Therefore, the quality of the seventh is unclear.

Garrison's use of modal mixture in this example is not immediately noticeable but it could be viewed that he is using one scale to express the basic harmonic changes of a twelve-bar blues.⁴⁵ In this instance it would be a mixture of the major scale and dominant scale modalities.

More subtle but clearer examples of modal mixture occur in *Miles Mode*. Being that this is a modal tune one would anticipate various tonalities superimposed over the original harmonic direction. In *Miles Mode* the harmony is B minor and Garrison stays in the tonality of B minor for the majority of the song but alternates between the Aeolian and Dorian scales.⁴⁶ Example 35 show the use of G and G-sharp in the same phrase.



Example 35 – Modal Mixture. *Miles Mode*.

⁴⁵ I'm referring to this harmonic progression with one symbol for each measure — I⁷-IV⁷- I⁷ - I⁷- IV⁷- IV⁷- I⁷- I⁷- ii⁷- V⁷ - I⁷- V⁷.

⁴⁶ The Aeolian scale is the sixth mode of the Ionian and the Dorian scale is the second mode. The difference between the two scales is the sixth degree. In the Dorian scale the sixth degree is a major sixth above the root. Aeolian has a sixth degree a minor sixth above the root. In B minor the different note would be G and G-sharp.

Again, notice the anacrusis B-flat on the downbeat before the root and the skip beat on the second eighth note of beat three in the first measure of the example. Also, there does not seem to be a preference indicated by Garrison as to the use of G or G-sharp when ascending or descending. It would be further revealing to examine Garrison's note choices solely in *Miles Mode* and *Up 'Gainst The Wall* but unfortunately out of the scope of this essay. What is germane is that Garrison operates on a sophisticated harmonic level without disrupting the soloist while maintaining the general tonality by slightly altering a main or dominantly used mode. In *Miles Mode* it would likely be the B Aeolian scale because his use of the note G outweighs his use of the note G-sharp.

Looking a bit more into this characteristic, Garrison also introduced the note C during his bass solo in *Miles Mode* and then follows that with a very pronounced repetition of the note G and then outlining a G major triad for the next eight measures. Up to this point in the song Garrison has played an equal amount of the notes G and G-sharp and the note C was played only three times. After this introduction of the note C in his bass solo, Garrison subtly implies a B Phrygian scale.⁴⁷ This would imply a relationship to the key of G major. *Example 36* illustrates this feature.

⁴⁷ This is the third mode of the Ionian scale.

Bm
Bass Solo

293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308

Example 36 – Modal Mixture. *Miles Mode*.

As mentioned Garrison outlines a G major triad in his solo as well and does not play a G-sharp again until the end where the very last note he plays is G-sharp. While Garrison's exact intentions are unknown this discussion fits with the earlier discussion about Garrison's use of harmonic specificity and harmonic vagueness and the duality he was able to express.

One more modal mixture example is also in *Miles Mode*. In measure two hundred forty-four Garrison is shown briefly playing the major third, D-sharp, over a B minor tonality. Understandably, this would create tension which would need to be resolved and Garrison does so in measure two hundred forty-five. In the transcription you can see he repeats the root on beat four of measure two hundred forty-four and beat one of measure two hundred forty-five. He immediately follows the root with a minor third of the chord, the note D.



Example 37 – Tension Resolution. *Miles Mode*.

These examples differ from harmonic superimposition as they imply modalities rather than specific harmonies. Another characteristic Garrison uses to manipulate the harmonic expectation is also used to delay resolution or hide the top of the form.⁴⁸ It has the characteristics of both modal and harmonic superimposition but the function is more related to the form of the song. *Example 38* shows Garrison using a modal mixture to delay the resolution of the tonic, in this case, G, and to perhaps to obscure or at least blur the top of the solo form which is a repeated eight measure phrase.



Example 38 – Form Hiding. *Big Nick*.

The above example is the first two measures in the eight-bar solo form. The first notes Garrison played at the top of the form until this point have been either a G, D, or B. The harmony of the song indicates a G major tonality and those three notes comprise the G major triad. It is reasonable to assume that a resolution to G major would be expected then at the top of the form in proceeding choruses.⁴⁹ The example clearly shows Garrison playing an F-natural on

⁴⁸ Each song on the selected recording has a predetermined number of measures for the melody statement and for the solo sections. Returning to the top of the form means to re-start the form at predetermined regular intervals.

⁴⁹ This term refers to the solo section in its entirety.

the downbeat of measure one of the solo form. F-natural does not occur in G major and Garrison waits until the end of the second measure in the example and of the form to state the tonic. He does this again eight bars later at the top of the following chorus.

Example 39 is the first two measures of the solo form. This example also shows that Garrison does not play the tonic, not counting the skip beat on the second eighth note of beat three in the second measure of the example, until the third measure of the solo form. The full transcription shows in measure seventy-seven that Garrison plays the tonic on the downbeat. Also, on every subsequent solo chorus for the remainder of the song and the final two melody statements Garrison plays the tonic, G, on the downbeat of the first measure of the form. This indicates that the delayed resolution was deliberate and likely a compositional technique to increase tension.



Example 39 – Delaying Tonic Resolution. *Big Nick*.

This same characteristic of delaying resolution to the tonic appears in *Miles Mode*.⁵⁰ In the transcription measures one hundred ninety-three through two hundred seventeen represent three choruses during the piano solo. As a reminder the solo chorus length in *Miles Mode* is eight measures. Examining the full twenty-four measure segment shows that Garrison does play the tonic. In fact, he plays the note B fourteen times in those twenty-four measures. However, he places the tonic in parts of each phrase that allow the melodic and linear continuity of the phrase to develop more than to use the tonic to indicate tonality. Basically, the tonic does not occur at structurally important points such as the downbeat and/or beginning of four-bar phrases.

⁵⁰ The tonic in *Miles Mode* is most likely B.

In *Up 'Gainst The Wall* as discussed before, Garrison indicates the top of the form by anticipating it each time with an idiomatic gesture that he develops. When the top of the form occurs, however, Garrison only plays the tonic, in this case A-flat, on the downbeat of the first measure of the twelve-bar form once in the entire song. He even ends the song with a tri-tone substitution of A-flat adding to the aural ambiguity or harmonic vagueness of the tonic.

Garrison uses other devices to obscure the form other than delaying resolution to the tonic. Repetition and modulation are also used.

With repetition Garrison can set up false anticipations. Where Garrison chooses to interweave strict repetitive sections with his already described organic style is one of his characteristics and performance practices. In *Inchworm* he does this before the final statement of the melody. In *Out of This World* he dovetails a repeated four bar phrase to subtly indicate the end of the first A section and the beginning of the second A section. *Example 40* indicates this four-measure repeat. *Example 24* conveys the same strict repetition at a crucial juncture in the form although the intent is not to hide or blur the form but to show it clearly.

A2

221 222 223 224

1st X-Last four measures of A1.
2nd X-First four measures of A2

Example 40 – Form Obfuscation. *Out of This World*.

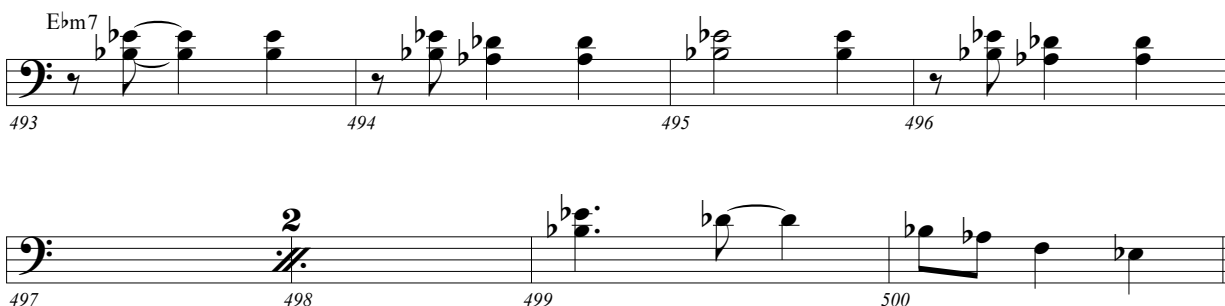
Modulation is a rare occurrence on this recording and when it happens it is unambiguous and refreshing. The three separate occurrences of modulation in *Out of This World* are during the melody statement at the bridge when Garrison pedals on the note A. While they could be viewed primarily as pedal sections the harmonic effect, because of the repetition, does acclimate the ear to the notion that A is the new tonic, as opposed to the original E-flat. This is perhaps something

build into the arrangement as well and the harmonic change still reflects the larger notion of modulation because of Garrison's note choices.

The second place a modulation occurs is during the piano solo in *Tunji* with the caveat being that the modulation is to the IV chord within a twenty-four-bar blues solo chorus. This normally would not be a surprise or blunt change in tonalities but the fact that the saxophone solo prior to the piano solo was over a static B7 harmony for each twenty-four-bar chorus, this change during the piano solo is a significant release of the melodic and harmonic tension built up during the saxophone solo. It is important to note that this is also the arrangement. This harmonic change was built into the composition as was the pedaling on the bridge in *Out of This World*.

With Garrison likely adhering to the song's arrangement, the modulation to the IV chord in the first chorus of the piano solo might not seem as a surprise or have the result of blurring or somehow giving the effect of a form change. What he does behind the piano in the second chorus is what is of importance. Garrison modulates early to the IV chord in the third measure of the form as opposed to the fifth. This is the same treatment of setting up false expectations with repetitions. In this case the repetition is omitted in favor of a surprise modulation two measures earlier than expected.

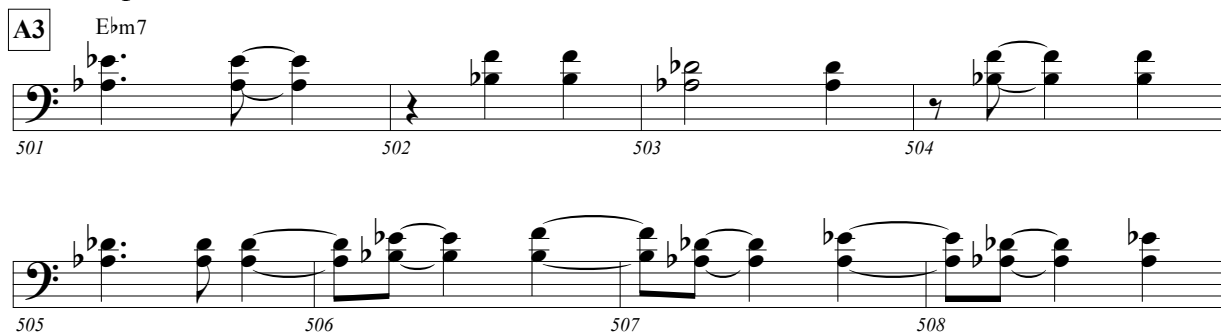
In the last example, also in *Out of This World*, Garrison sets up an expected return to the tonic with a repetitive phrase shown in *example 41*.



Example 41 – Repetitive set-up of harmonic expectation. *Out of This World*.

This excerpt occurs during the piano solo in the last eight bars of the bridge. Garrison plays this repetitive phrase and sets up an expectation of a return to the four-bar E-flat phrase similar to that shown in *example 1*.

Example 42 shows the first eight measures of the last A section immediately following the bridge, the last eight bars of which are indicated in *example 41*. Garrison does not return to the tonic and the expected four-bar phrase he plays throughout most of the song. Here and only here he modulates to what can aurally be perceived as the IV chord. Garrison also plays double stop fifths to introduce this new tonality adding weight to the change. This example is a combination of the previous examples where Garrison sets up an expectation through phrase repetition and hides, or does not necessarily overtly indicate a section of the form and a surprise modulation, at a crucial point in the form.



Example 42– Surprise modulation. *Out of This World*.

CHAPTER 6: ACCOMPANIMENT CHARACTERISTICS

It cannot be overstated that all of the characteristics and devices discussed are within the context of accompaniment and performance practice. While Garrison provided an individual voice along with Jones, Tyner, and Coltrane he also synthesized their individual contributions of rhythm, harmony, and melody.

Garrison's general tendencies when accompanying solos has three basic configurations: quartet with a saxophone solo, bass and drums with a saxophone solo, and bass and drums with a piano solo.

When the entire quartet is playing and the saxophone is the soloist, Garrison will play consistent, motivic based lines or ostinatos on straight eighth tunes. Here the bass is more of a fourth, independent voice in a functionally supportive role. Also, in this setting Garrison will use more rhythmic ideas.

When walking during saxophone solos and the full quartet is playing, Garrison tends towards a more supportive roll as is common in great jazz bass players. This means he plays mostly quarter notes while delineating the harmony and form with careful use chromaticism and rhythmic embellishments.

When the setting is bass, drums, and saxophone solo, Garrison increases his use of melodic and harmonic devices as well as form indications. His rhythmic communication with Jones also is more interactive. This is a natural change from the full quartet playing behind a saxophone solo where Garrison tends towards less independent interactions and plays a more supportive role. In a trio setting his interaction and activity increases as he assumes a more prominent role in the improvisations.

During piano solos with bass and drums accompanying, Garrison's walking is even more linear than with a saxophone solo in a quartet setting and he uses less rhythmic devices. His harmonic choices are also more conservative. However, when the pianist is planing⁵¹ chords or playing chordal textures Garrison is more rhythmically interactive. In ostinato or straight eighth tunes he will typically play consistent, motivic based lines throughout the solo.

For soloists Garrison will use chromaticism mostly in walking lines, but will use harmonic substitutions in all settings of walking, ostinato, or straight eighth feels. Rhythmic interaction and modal mixture he seems to use most during ostinato based lines.

⁵¹ Chord planing, or parallel harmony, is when the intervallic structure of a chord is moved, usually chromatically, in parallel motion. Each note stays the same in relation to the next as the whole shape is moved up or down. This is common in McCoy Tyner's playing.

CHAPTER 7: CONCLUSION

Garrison's performance practices and devices outlined in this essay are keys to understanding his uniqueness as a jazz bassist. Garrison's sound was distinct as his robust and resonant tone was decidedly different from his contemporaries who often had more focused and penetrating sounds.

The organic feel he was able to create with Elvin Jones was also a standout characteristic and departed from the common and traditional straight-ahead swing feel, again, that was preferred by his contemporaries. This is not to say that one is generally preferred over the other rather than a characteristic feel and approach to time that Garrison and Jones had the rare opportunity to develop together in the John Coltrane quartet.

An extension of that combined organic feel was the further development of time-phrase constructs that allowed Garrison to extend his rhythmic and harmonic concepts into consistent frameworks. These frameworks enabled Garrison to judiciously place rhythmic and harmonic variations and create elongated phrases that generate energy and interest while simultaneously providing functional and supportive bass lines.

Garrison would use rhythmic gestures to communicate when the harmonic landscape was sparse and also when harmonic elements increased. He would indicate parts of the form and connect rhythmically and harmonically with each member of the quartet whether expressing his support or adding an independent rhythmic voice to strengthen interaction or to increase tension. His characteristic uses and placement of rhythmic ideas is indicative of his sublime musicality. Each characteristic gesture was supportive and musically relevant and virtually never out of place or grandiose.

Harmonically, Garrison very often provided strong and clear harmonic support to the songs and soloists. When he did superimpose harmonic elements, he did so almost surreptitiously. His subtlety when inserting harmonic substitutions, mixing modal concepts, or briefly acknowledging a soloist's or accompanist's harmonic choice is another unique characteristic of Garrison's choices as a jazz bassist. While this is common in jazz bass playing it highlights one of his strongest characteristics; his strength as a supportive jazz bassist.

By examining choices he made as a jazz bassist, these devices and performance practices can inform the current generation of jazz bassists how to better interpret their role as a jazz bassist. Garrison had the extraordinary opportunity to develop his approach and performance practices among great innovators in jazz — McCoy Tyner, Elvin Jones, and John Coltrane. Garrison's role in this great quartet was forged by combining Jones's rhythmic concepts and Tyner's and Coltrane's melodic and harmonic concepts in with his own experiences and performance practices as a jazz bassist prior to joining the quartet. Those previous experiences and performance practices are well-documented on Garrison's lengthy discography but it is his development as a jazz bassist in the John Coltrane Quartet with Jones and Tyner that define his legacy.

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APPENDIX A: TRANSCRIPTIONS OF JIMMY GARRISON'S BASS LINES
FROM THE SELECTED RECORDING "COLTRANE"

Out Of This World

Intro Ebm7

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

Sax in

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

Out Of This World



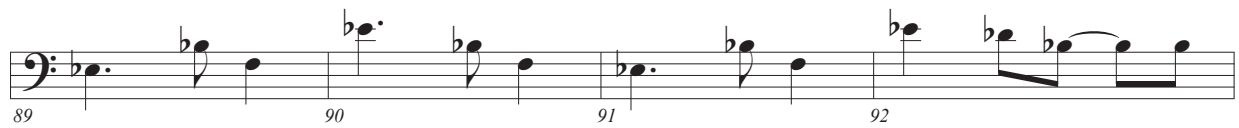
A1 Melody Statement



Out Of This World



A2



Out Of This World



Interlude

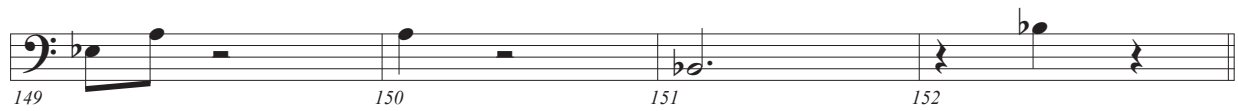


Straight -----

B Cm/A



Out Of This World



A3 Ebm7



Out Of This World



A1 Sax Solo



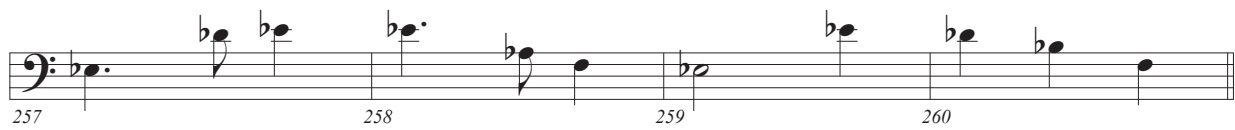
Out Of This World



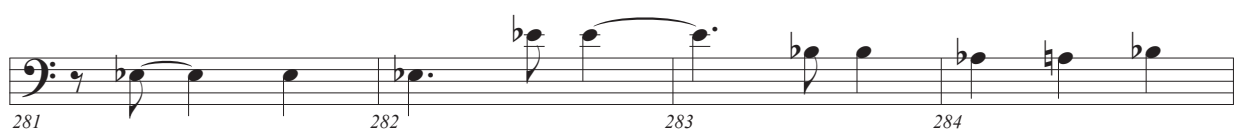
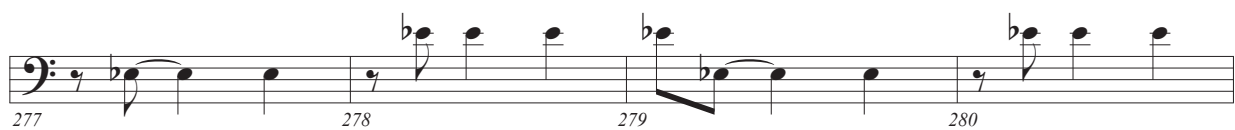
A2



Out Of This World



B



Out Of This World



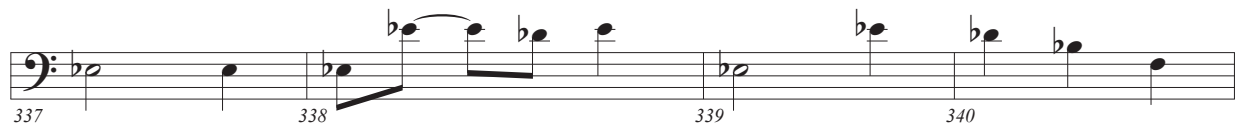
A3



Out Of This World



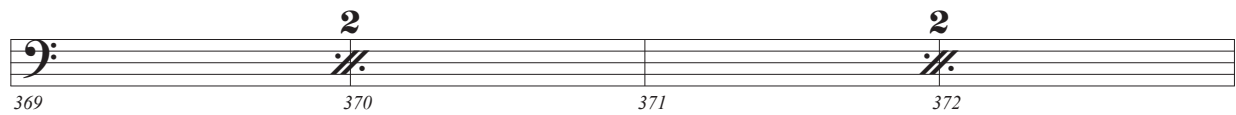
A1



Out Of This World



A2



Departure From Form

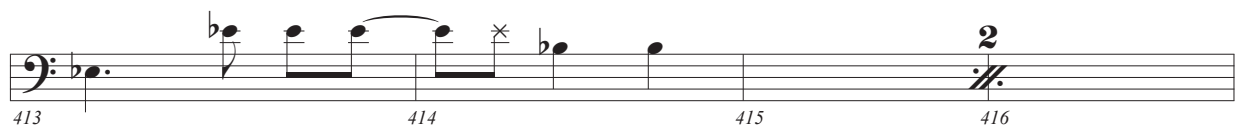
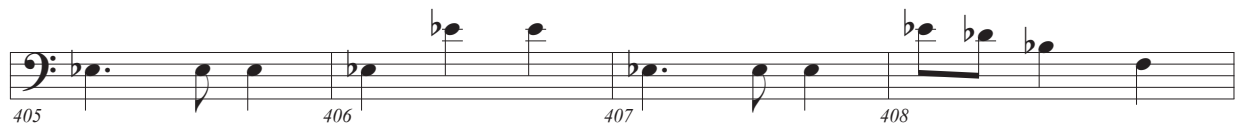
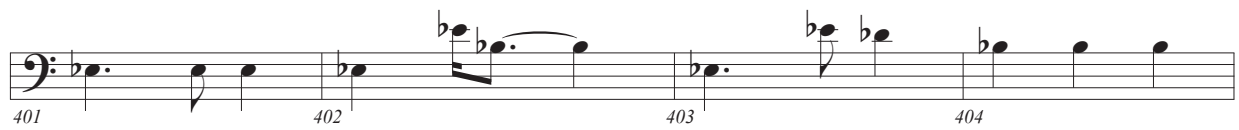
Sax Out/Piano In



Out Of This World



A1 Form Resets Piano Solo



Out Of This World

A2

429 430 431 432

433 434 435 436

437 438 439 440

441 442 443 444

445 446 447 448

449 450 451 452

453 454 455 456

457 458 459 460

461 462 463 464

The musical score is written in bass clef with a key signature of two flats (Bb and Eb). It consists of nine staves of music. The first staff (measures 429-432) includes a double bar line with a repeat sign and a '2' above it, indicating a second ending. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (flats). Some notes are beamed together, and there are occasional slurs. Measure 440 features a measure rest symbol (an 'x' over a vertical line). The score concludes with a final double bar line at the end of the ninth staff.

Out Of This World



B

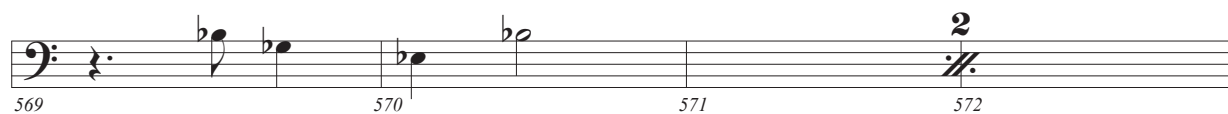
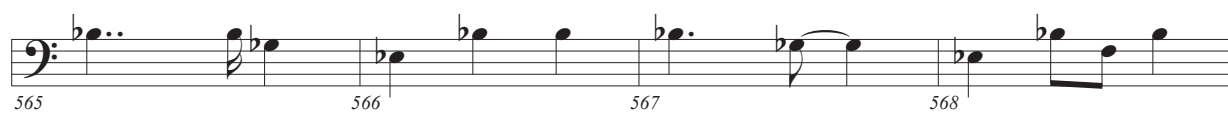
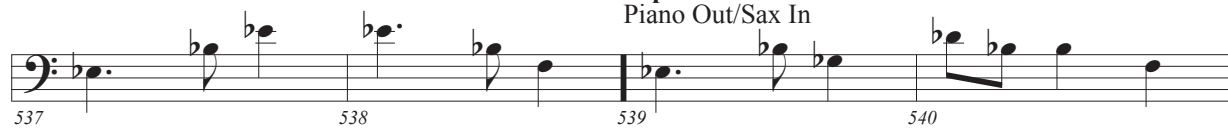


Out Of This World

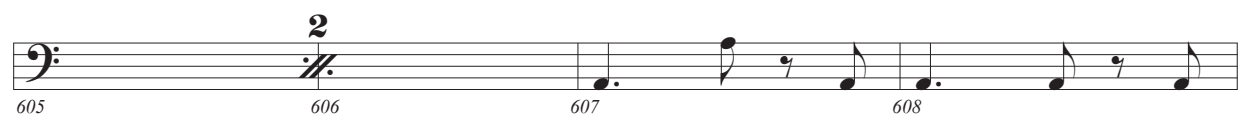
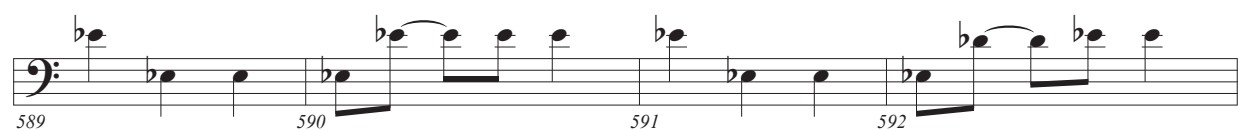
A3



Out Of This World
Departure From Form
Piano Out/Sax In



Out Of This World



Out Of This World

609 610 611 612

613 614 615 616

617 618 619 620

621 622 623 624

625 626 627 628

629 630 631 632

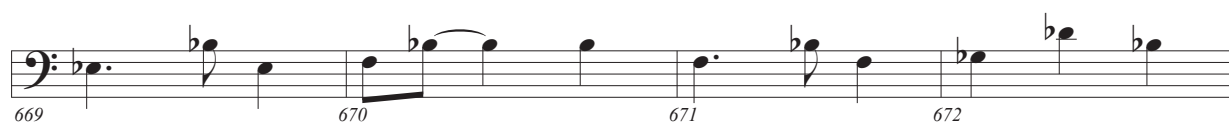
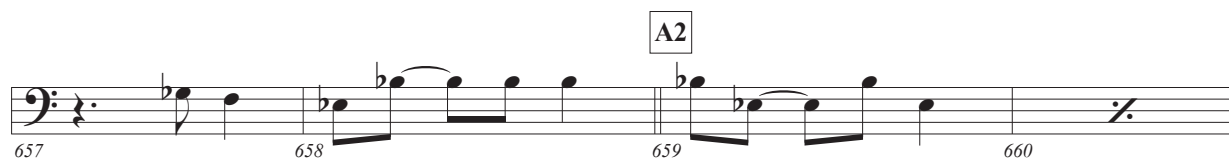
633 634 635 636

637 638 639 640

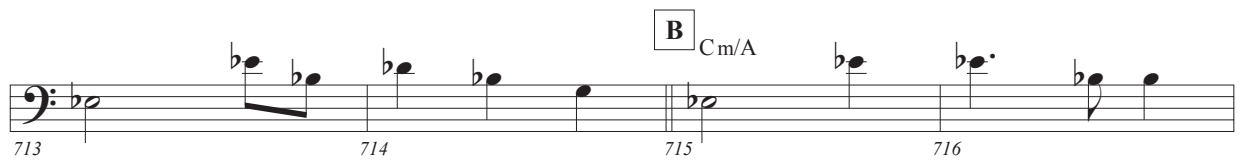
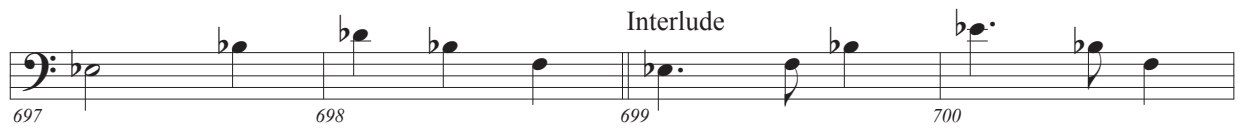
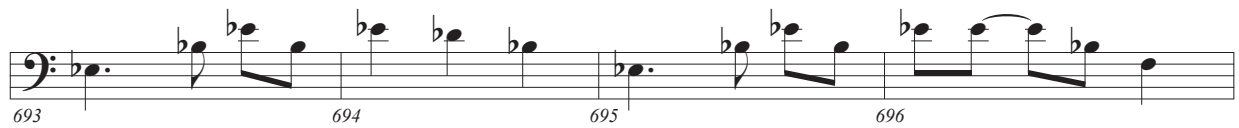
641 642 643 644

Form Resets
A1 Melody Statment

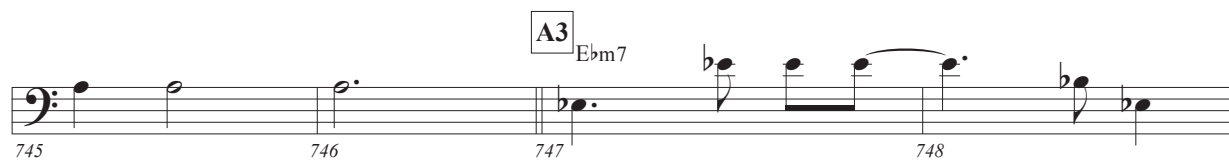
Out Of This World



Out Of This World



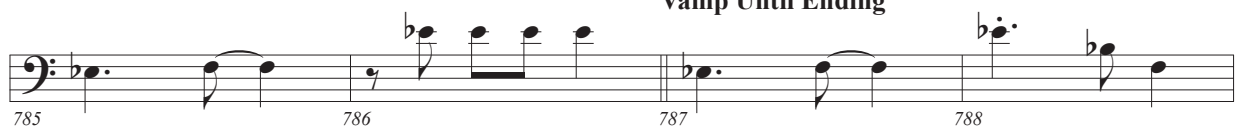
Out Of This World



Out Of This World



Vamp Until Ending



Out Of This World

This musical score is written for a bass clef instrument in a key with two flats (B-flat and E-flat). The piece is titled "Out Of This World". The score consists of ten staves of music, each containing four measures. The measures are numbered sequentially from 789 to 824. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (flats). A double bar line with a repeat sign and a '2' above it appears at the end of measure 792. Some measures contain an 'x' mark, likely indicating a specific performance instruction or a correction. The overall style is that of a contemporary pop or R&B ballad.

789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824

Out Of This World



Soul Eyes

A Cm7 G7(b9) Cm7 F7(#11)

1 2 3 3 3 4 3

Fm7 Bb7alt Gm7(b5) C7(b9)

5 6 7 8 3

Abmaj7 Am7(b5) D7(b9) Gmaj7 Db7

9 10 11 12 3

Gbmaj7 Fm7 Bb7 Ebmaj7 Dm7(b5) G7(b9)

13 14 15 16 17 18

B Cm7 G7(b9) Cm7 F7(#11)

17 18 19 20 3

Fm7 Bb7alt Gm7(b5) C7(b9)

21 22 23 24 3

Abmaj7 Am7(b5) D7(b9) Gm7(b5) C7(b9)

25 26 27 28 29 30

Fm7 Bb7alt Ebmaj7 Dm7(b5) G7(b9)

29 30 31 32 3

Drums Double x Feel & Piano Solo

Soul Eyes

A Cm7 G7(b9) Cm7 F7(#11)

33 34 35 36

Fm7 Bb7alt Gm7(b5) C7(b9)

37 38 39 40

Abmaj7 Am7(b5) D7(b9) Gmaj7 Db7

41 42 43 44

Gbmaj7 Fm7 Bb7 Ebmaj7 Dm7(b5) G7(b9)

45 46 47 48

B Cm7 G7(b9) Cm7 F7(#11)

49 50 51 52

Fm7 Bb7alt Gm7(b5) C7(b9)

53 54 55 56

Abmaj7 Am7(b5) D7(b9) Gm7(b5) C7(b9)

57 58 59 60

Fm7 Bb7alt Ebmaj7 Dm7(b5) G7(b9)

61 62 63 64

A Cm7 G7(b9) Cm7 F7(#11)

Sax Solo

65 66 67 68

Soul Eyes

F m7 Bb7alt G m7(b5) C 7(b9)

69 70 71 72

Abmaj7 Am7(b5) D 7(b9) G maj7 Db7

73 74 75 76

Gbmaj7 F m7 Bb7 Ebmaj7 Dm7(b5) G 7(b9)

77 78 79 80

Ballad Feel-Melody Statement

B Cm7 G 7(b9) Cm7 F 7(#11)

81 82 83 84

F m7 Bb7alt G m7(b5) C 7(b9)

85 86 87 88

Abmaj7 Am7(b5) D 7(b9) G m7(b5) C 7(b9)

89 90 91 92

F m7 Bb7alt Ebmaj7

93 94 95 96 97

Inchworm

11 Xs (Sax Enters 9th X)

Inchworm

33 F 7sus Eb7sus 34 F 7sus Eb7sus 35 F 7sus Eb7sus 36

37 F 7sus Eb7sus 38 F 7sus Eb7sus 39 F 7sus Eb7sus 40

41 F 7sus 8va Eb7sus 42 F 7sus Eb7sus 43 F 7sus Eb7sus 44

45 F 7sus Eb7sus 46 F 7sus Eb7sus 47 F 7sus Eb7sus 48

49 F 7sus Eb7sus 50 F 7sus Eb7sus 51 F 7sus Eb7sus 52

53 F 7sus 8va Eb7sus 54 F 7sus Eb7sus 55 F 7sus Eb7sus 56

57 F 7sus Eb7sus 58 F 7sus Eb7sus 59 F 7sus Eb7sus 60

61 F 7sus Eb7sus 62 F 7sus Eb7sus 63 F 7sus Eb7sus 64

65 F 7sus Eb7sus 66 F 7sus Eb7sus 67 F 7sus Eb7sus 68

3 Xs Melody Statement

Inchworm

F 7sus Eb 7sus F 7sus Eb 7sus

Sax Solo

69 70 71 72

73 74 75 76

77 78 79 80

81 82 83 84

85 86 87 88

89 90 91 92

93 94 95 96

97 98 99 100

101 102 103 104

Inchworm

F 7sus Eb7sus F 7sus Eb7sus
 105 106 107 108

F 7sus Eb7sus F 7sus 3 Xs Eb7sus
 109 110 111 112

F 7sus Eb7sus F 7sus Eb7sus
 113 114 115 116

F 7sus 8va Eb7sus F 7sus Eb7sus
 117 118 119 120

F 7sus Eb7sus F 7sus Eb7sus
 121 122 123 124

F 7sus Eb7sus F 7sus Eb7sus
 125 126 127 128

F 7sus Eb7sus F 7sus Eb7sus
 129 130 131 132

F 7sus Eb7sus F 7sus Even Eb7sus
 133 134 135 136

F 7sus Eb7sus F 7sus Eb7sus
 137 138 139 140

Inchworm

141 142 143 144

145 146 147 148

149 150 151 152

153 154 155 156

157 158 159 160

161 162 163 164

165 166 167 168

169 170 171 172

173 174 175 176

8va

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

F 7sus Eb 7sus F 7sus Eb 7sus

Inchworm

F 7sus Eb7sus F 7sus Eb7sus
 177 178 179 180
 F 7sus Eb7sus F 7sus Eb7sus
 181 182 183 184
 F 7sus Eb7sus F 7sus Eb7sus
 185 186 187 188
 2 2
 189 190 191 192
 F 7sus Eb7sus F 7sus Eb7sus
 193 194 195 196
 F 7sus Eb7sus F 7sus Eb7sus
 197 198 199 200
 F 7sus Eb7sus F 7sus Eb7sus
 201 202 203 204
 F 7sus Eb7sus F 7sus Eb7sus
 205 206 207 208
 F 7sus Eb7sus F 7sus Eb7sus
 209 210 211 212

Inchworm

The image displays a page of musical notation for a bass line, consisting of ten staves of music. Each staff contains a sequence of notes with various chords (F 7sus, Eb 7sus) indicated above. The notation includes measures 213 through 248, with a double bar line and a '2' indicating a repeat or a specific measure.

Staff 1: Measures 213-216. Chords: F 7sus, Eb 7sus. Measure 216 ends with a double bar line and a '2'.

Staff 2: Measures 217-220. Chords: F 7sus, Eb 7sus. Measure 220 ends with a double bar line and a '2'.

Staff 3: Measures 221-224. Chords: F 7sus, Eb 7sus. Measure 224 ends with a double bar line and a '2'.

Staff 4: Measures 225-228. Chords: F 7sus, Eb 7sus, F 7sus, Eb 7sus. Measure 228 ends with a double bar line and a '2'.

Staff 5: Measures 229-232. Chords: F 7sus, Eb 7sus, F 7sus, Eb 7sus. Measure 232 ends with a double bar line and a '2'.

Staff 6: Measures 233-236. Chords: F 7sus, Eb 7sus, F 7sus, Eb 7sus. Measure 236 ends with a double bar line and a '2'.

Staff 7: Measures 237-240. Chords: F 7sus, Eb 7sus, F 7sus, Eb 7sus. Measure 240 ends with a double bar line and a '2'.

Staff 8: Measures 241-244. Chords: F 7sus, Eb 7sus, F 7sus, Eb 7sus. Measure 244 ends with a double bar line and a '2'.

Staff 9: Measures 245-248. Chords: F 7sus, Eb 7sus, F 7sus, Eb 7sus. Measure 248 ends with a double bar line and a '2'.

Inchworm

F 7sus Eb7sus F 7sus Eb7sus
 249 250 251 252

F 7sus Eb7sus F 7sus Eb7sus
 253 254 255 256

F 7sus Eb7sus F 7sus Eb7sus
 257 258 259 260

F 7sus Eb7sus F 7sus Eb7sus
 261 262 263 264

F 7sus Eb7sus F 7sus Eb7sus
 265 266 267 268

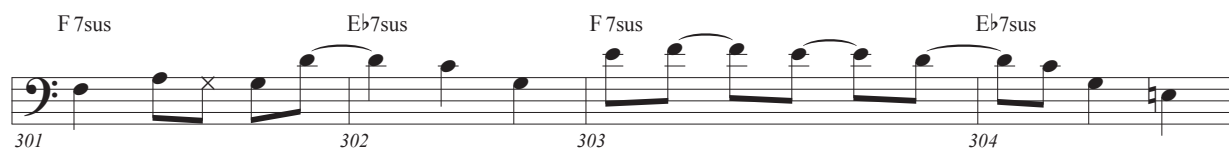
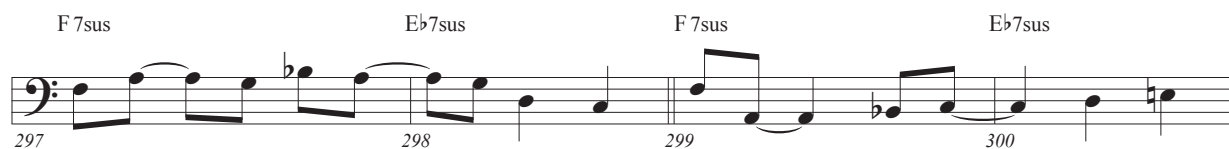
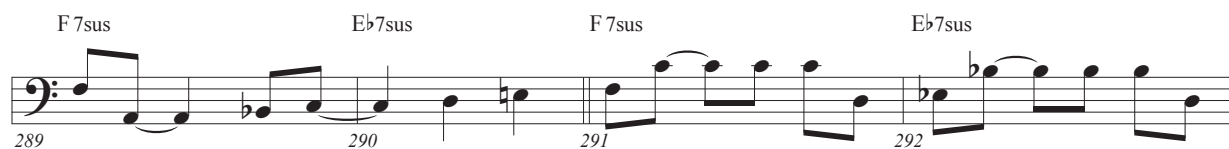
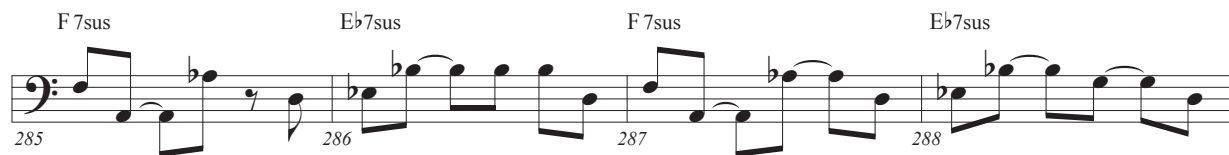
2 2
 269 270 271 272

2 2
 273 274 275 276

2 2
 277 278 279 280

F 7sus Eb7sus F 7sus Eb7sus
 281 282 283 284
 Melody Statement

Inchworm



Tunji

Fade In B 7sus

1 1 2 3 4

5 6 7 8

Melody

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

Tunji

B 7^{sus}
Sax Solo

33 34 35 36

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

Detailed description: This musical score is for a saxophone solo in the key of B major (B 7^{sus}). It consists of 36 measures, divided into nine staves of four measures each. The notation is in bass clef. The first staff (measures 33-36) features a melodic line with eighth and quarter notes, accented by a dotted quarter note. The second staff (measures 37-40) continues the melodic development. The third staff (measures 41-44) begins with a double bar line and a '2' above it, indicating a second ending. The fourth staff (measures 45-48) continues the melodic line. The fifth staff (measures 49-52) includes triplet markings (3) under measures 50 and 51. The sixth staff (measures 53-56) continues the melodic line. The seventh staff (measures 57-60) includes triplet markings (3) under measures 58 and 59. The eighth staff (measures 61-64) continues the melodic line. The ninth staff (measures 65-68) includes triplet markings (3) under measures 66 and 67, and a final triplet (3) under measure 68.

Tunji



Tunji

B7 E7

105 106 107 108

B7

109 110 111 112

E7

113 114 115 116

B7

117 118 119 120 3

F#7 E7

121 122 123 124

B7 A7 G7/D C7

125 126 127 128

B7
Bass & Drums

129 130 131 132 3

133 134 135 136 3

E7

137 138 139 140

Tunji

B7



F#7

E7



B7

A7

G7/D

C7

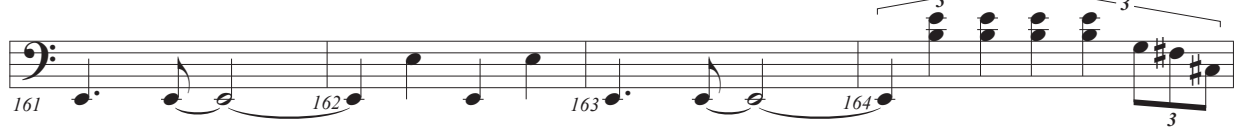


B7

Piano In



E7



B7



F#7

E7



N.C.

Freely



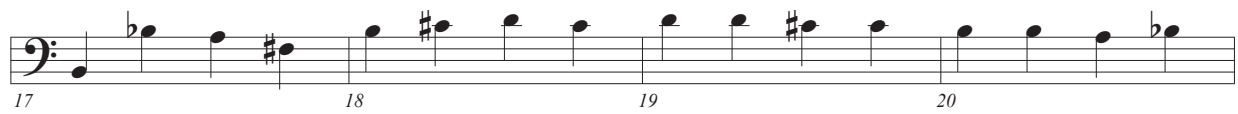
Miles Mode

Harmony is B Minor Throughout Solos

N.C.



Bm

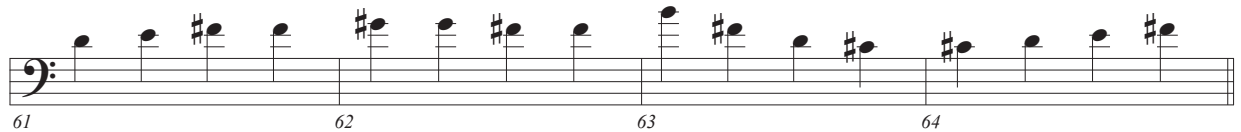


N.C.



Miles Mode

Bm
Sax Solo



Miles Mode

Musical score for Miles Mode, measures 69-104. The score is written in bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 69-72: Measure 69 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 70 has quarter notes D3, E3, and F#3, followed by a half note G3. Measure 71 has quarter notes A3, B3, and C4, followed by a half note D4. Measure 72 has quarter notes E4, F#4, and G4, followed by a half note A4.

Measures 73-76: Measure 73 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 74 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 75 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 76 has quarter notes F#5, E5, and D5, followed by a half note C5.

Measures 77-80: Measure 77 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 78 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 79 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 80 has quarter notes F#5, E5, and D5, followed by a half note C5.

Measures 81-84: Measure 81 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 82 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 83 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 84 has quarter notes F#5, E5, and D5, followed by a half note C5.

Measures 85-88: Measure 85 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 86 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 87 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 88 has quarter notes F#5, E5, and D5, followed by a half note C5.

Measures 89-92: Measure 89 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 90 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 91 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 92 has quarter notes F#5, E5, and D5, followed by a half note C5.

Measures 93-96: Measure 93 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 94 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 95 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 96 has quarter notes F#5, E5, and D5, followed by a half note C5.

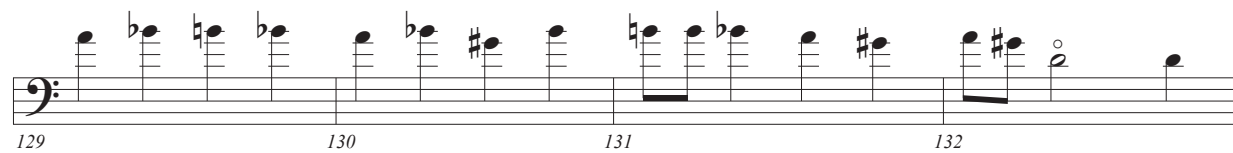
Measures 97-100: Measure 97 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 98 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 99 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 100 has quarter notes F#5, E5, and D5, followed by a half note C5.

Measures 101-104: Measure 101 has quarter notes B4, C5, and D5, followed by a half note E5. Measure 102 has quarter notes F#5, G5, and A5, followed by a half note B5. Measure 103 has quarter notes C6, B5, and A5, followed by a half note G5. Measure 104 has quarter notes F#5, E5, and D5, followed by a half note C5.

Miles Mode



Piano Out



Miles Mode



Piano Solo



Miles Mode

8^{va}

177 178 179 180

181 182 183 184

185 186 187 188

189 190 191 192

193 194 195 196

197 198 199 200

201 202 203 204

205 206 207 208

209 210 211 212

The musical score for Miles Mode is presented in ten staves of bass clef notation. A dashed line with the marking '8^{va}' spans the first staff. Measure numbers 177 through 212 are printed below the staves. The notation includes various note values, accidentals (sharps, flats, naturals), and a final double bar line at the end of the sequence.

Miles Mode

Studio ↑
Splice ?

213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music, each containing measures numbered from 213 to 248. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). A specific annotation 'Studio ↑ Splice ?' is placed above measure 216, with an upward-pointing arrow indicating a potential splice point. The music flows through a series of intervals and patterns characteristic of the Miles mode.

Miles Mode

Musical score for Miles Mode, measures 249-284. The score is written in bass clef with a key signature of one sharp (F#). The notation includes various note values, accidentals, and dynamic markings. Measures 265 and 269 are marked with an 8va (octave up) instruction. The score is divided into nine systems, each containing four measures.

Measures 249-252: 249, 250, 251, 252

Measures 253-256: 253, 254, 255, 256

Measures 257-260: 257, 258, 259, 260

Measures 261-264: 261, 262, 263, 264

Measures 265-268: 265, 266, 267, 268

Measures 269-272: 269, 270, 271, 272

Measures 273-276: 273, 274, 275, 276

Measures 277-280: 277, 278, 279, 280

Measures 281-284: 281, 282, 283, 284

Miles Mode



(Note: measures 289 – 292 have been deleted)

Bass Solo



Miles Mode



N.C. Melody Statement



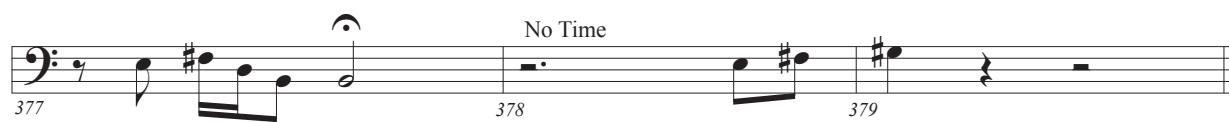
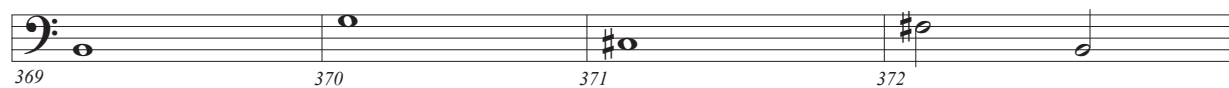
Bm



Miles Mode



N.C.



Big Nick

G E7 Am7 D7 G E7 Am7 D7
 1 3 2 3 3 3 4 3

G B° C7 C#° G E7 Am7 D7
 5 6 7 8

G E7 Am7 D7 G E7 Am7 D7
 9 3 10 3 11 12

G B° C7 C#° G E7 Am7 D7
 13 14 15 16

G E7 Am7 D7 G E7 Am7 D7
 17 18 19 3 20

G E7 Am7 D7 G B° C7 C#°
 21 22 23 24

G E7 Am7 D7 G E7 Am7 D7
 25 26 27 28

G E7 Am7 D7 G B° C7 C#°
 29 30 3 31 32

Piano Solo

Big Nick

G E7 Am7 D7 G E7 Am7 D7
 33 34 35 36

G E7 Am7 D7 G B° C7 C#°
 37 38 39 40

G E7 Am7 D7 G E7 Am7 D7
 Sax Solo
 41 42 43 44

G E7 Am7 D7 G B° C7 C#°
 45 46 47 48

G E7 Am7 D7 G E7 Am7 D7
 49 50 51 52

G E7 Am7 D7 G B° C7 C#°
 53 54 55 56

G E7 Am7 D7 G E7 Am7 D7
 57 58 59 60

G E7 Am7 D7 G B° C7 C#°
 61 62 63 64

G E7 Am7 D7 G E7 Am7 D7
 65 66 67 68

Big Nick

G E7 Am7 D7 G B° C7 C#°
 69 70 71 72

G E7 Am7 D7 G E7 Am7 D7
 8^{va} 73 74 75 76

G E7 Am7 D7 G B° C7 C#°
 77 78 79 80

G E7 Am7 D7 G E7 Am7 D7
 81 82 83 84

G E7 Am7 D7 G B° C7 C#°
 85 86 87 88

G E7 Am7 D7 G Sax Solo End E7 Am7 D7
 89 90 91 92

G E7 Am7 D7 G B° C7 C#°
 93 94 95 96

G E7 Am7 D7 G Melody Statement E7 Am7 D7
 97 98 99 100

G E7 Am7 D7 G B° C7 C#°
 101 102 103 104

Big Nick

G E7 Am7 D7 G E7 Am7 D7



G E7 Am7 D7 G B° C7 C#°



G E7 Am7 D7 G



Up 'Gainst The Wall

Ab7 Db7 Ab7


Db7 Ab7 Db7


Bbm7 Eb7 Ab7


Ab7 Db7 Ab7


Db7 Ab7 Db7


Bbm7 Eb7 Ab7


Ab7 Db7 Ab7
 Sax Solo


Db7 Ab7 Db7


Up 'Gainst The Wall

Bbm7 Eb7 Ab7

33 34 35 36

Ab7 Db7 Ab7

37 38 39 40

Db7 Ab7 Db7

41 42 43 44

Bbm7 Eb7 Ab7

45 46 47 48

Ab7 Db7 Ab7

49 50 51 52

Db7 Ab7 Db7

53 54 55 56

Bbm7 Eb7 Ab7

57 58 59 60

Ab7 Db7 Ab7

61 62 63 64

Db7 Ab7 Db7

65 66 67 68

Detailed description: This is a musical score for a piece titled 'Up 'Gainst The Wall'. The music is written in bass clef and consists of 68 measures. The key signature has two flats (Bb and Eb). The score is organized into eight systems, each containing four measures. Chord changes are indicated above the staff at the beginning of measures 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, and 68. The chords used are Bbm7, Eb7, Ab7, and Db7. The notation includes eighth notes, quarter notes, and half notes, with some measures containing triplets or slurs. Measure numbers 33 through 68 are printed below the staff.

Up 'Gainst The Wall

B♭m7 Eb7 A♭7

69 70 3 71 72

A♭7 D♭7 A♭7

73 74 75 76

D♭7 A♭7 D♭7

77 78 79 80

B♭m7 Eb7 A♭7

81 82 83 84

A♭7 D♭7 A♭7

85 86 87 88

D♭7 A♭7 D♭7

89 90 91 3 92

B♭m7 Eb7 A♭7

93 94 95 96

A♭7 D♭7 A♭7

97 98 99 100

D♭7 A♭7 D♭7

101 102 103 104

Detailed description: This is a musical score for a piece titled 'Up 'Gainst The Wall'. It is written in bass clef and consists of 104 measures. The score is organized into eight systems, each containing a line of music with measure numbers below and chord symbols above. The chords used are B♭m7, Eb7, A♭7, D♭7, and B♭m7. The notation includes eighth notes, quarter notes, and some triplets. There are also some accidentals and a final measure with a cross symbol.

Up 'Gainst The Wall

Bbm7 Eb7 Ab7

105 106 107 108

Ab7 Dbm7 Ab7

Melody Statement

109 110 111 112

Dbm7 Ab7 Dbm7

113 114 115 116

Bbm7 Eb7 Ab7

117 118 119 120

Ab7 Dbm7 Ab7

121 122 123 124

Dbm7 Ab7 Dbm7

125 126 127 128

Bbm7 Eb7 Ab7

129 130 131 132

133 134

APPENDIX B-SELECTED DISCOGRAPHY OF JIMMY GARRISON

The following discography represents the recordings that contain excellent examples of Jimmy Garrison's playing in a variety of ensembles and working environments. They are listed in chronological order based on the recording date.

Jones, J. *Blues for Dracula* [LP recording]. New York: Riverside RLP 12-282 (Recorded in New York, NY: September 17, 1958).

Fuller, C. *Blues-ette* [LP recording]. US: Savoy ST 13006 (Recorded May 21, 1959).

Scott, T. *I'll Remember* [LP recording]. US: Muse MR 5266 (Recorded August 1 and 9, 1959).

Jones, J. *Showcase* [LP recording]. New York: Riverside 12-313 (Recorded in New York, NY: November, 1959).

Dorham, K. *Jerome Kern Showboat* [LP recording]. New York: Time Records S/2024 (Recorded New York, NY: December 9, 1960).

Massey, C. *Blues To Coltrane* [LP recording]. New York: Candid 9029 (Recorded in New York, NY: January 13, 1961).

Curson, T. *Plenty of Horn* [LP recording]. New York: Old Town Records OT LP 2003 (Recorded in New York, NY: April 11, 1961).

Carter, B. *Further Explorations* [LP recording]. US: Impulse! A-12 (Recorded November 13 and 15, 1961).

Coltrane, J. *Ballads* [LP recording]. US: Impulse! AS-32 (Recorded in Englewood Cliffs, NJ: December 21, 1961, September 18, 1962, November 13, 1962).

Coltrane, J. *Duke Ellington and John Coltrane* [LP recording]. US: Impulse! A-30 (Recorded in New York, NY: September 26, 1962).

Coltrane, J. *John Coltrane and Johnny Hartman* [LP recording]. US: Impulse! A-40 (Recorded in Englewood Cliffs, NJ: March 7, 1963).

Coltrane, J. *Live at Birdland* [LP recording]. US: Impulse! AS-50 (Recording in New York, NY: October 8, 1963, November 18, 1963).

Coltrane, J. *Crescent* [LP recording]. US: Impulse! AS-66 (Recorded on April 27 and June 1, 1964).

- Tyner, M. *McCoy Tyner Plays Ellington* [LP recording]. US: Impulse! AS-79 (Recorded in Englewood Cliffs, NJ: December 2, 7, 8, 1964).
- Coltrane, J. *A Love Supreme* [LP recording]. US: Impulse! A-77 (Recorded on December 9, 1964).
- Coltrane, J. *One Down, One Up (Live At The Half Note)* [CD recording]. US: Impulse! B0002380-02 (Recorded in New York, NY: March 26 and May 7, 1965).
- Coltrane, J. *Transition* [LP recording]. US: Impulse! AS-9195 (Recorded in Englewood Cliffs, NJ: May 26 and June 10, 1965).
- Coltrane, J. *Sun Ship* [LP recording]. US: Impulse! AS-9211 (Recorded in New York, NY: August 26, 1965).
- Coltrane, J. *First Meditations (For Quartet)* [LP recording]. US: Impulse! AS-9332 (Recorded in Englewood Cliffs, NJ: September 2, 1965).
- Coltrane, J. *Live In Seattle* [LP recording]. US: Impulse! AS-9202-2 (Recorded in Seattle, WA on September 30, 1965).
- Coltrane, J. *Kulu Se Mama* [LP recording]. US: Impulse! A-9106 (Recorded in Los Angeles, CA on October 14, 1965 and in Englewood Cliffs, NJ on June 16, 1965).
- Coltrane, J. *Meditations* [LP recording]. US: Impulse! AS-9110 (Recorded in Englewood Cliffs, NJ: November 23, 1965).
- Rollins, S. *East Broadway Run Down* [LP recording]. US: Impulse! A-9121 (Recorded on May 9, 1966).
- Coltrane, J. *Live at the Village Vanguard Again!* [LP recording]. US: Impulse! AS-9124 (Recorded in New York, NY: May 28, 1966).
- Coltrane, J. *Stellar Regions* [LP recording]. US: Impulse! IMP 169 (Recorded in Englewood Cliffs, NJ: February 15, 1967).
- Coltrane, J. *The Olatunji Concert: The Last Live Recording* [CD recording]. US: Impulse! 314 589 120-2 (Recorded in New York, NY: April 23, 1967).
- Jones, E. *Puttin' It Together* [LP recording]. US: Blue Note BST 84282 (Recorded on April 8, 1968).
- Coleman, O. *Love Call* [LP recording]. US: Blue Note BST-84356 (Recorded on April 29 and May 7, 1968).

Coltrane, A. *A Monastic Trio* [LP recording]. US: Impulse! AS-9156 (Recorded on June 6, 1968).

Jones, E. *The Ultimate* [LP recording]. US: Blue Note BST 84305 (Recorded in Englewood Cliffs, NJ: September 6, 1968).

Shepp, A. *Attica Blues* [LP recording]. US: Impulse! AS-9222 (Recorded in New York, NY: January 24, 25, and 26, 1972).